

# Rhebus Magus Journal

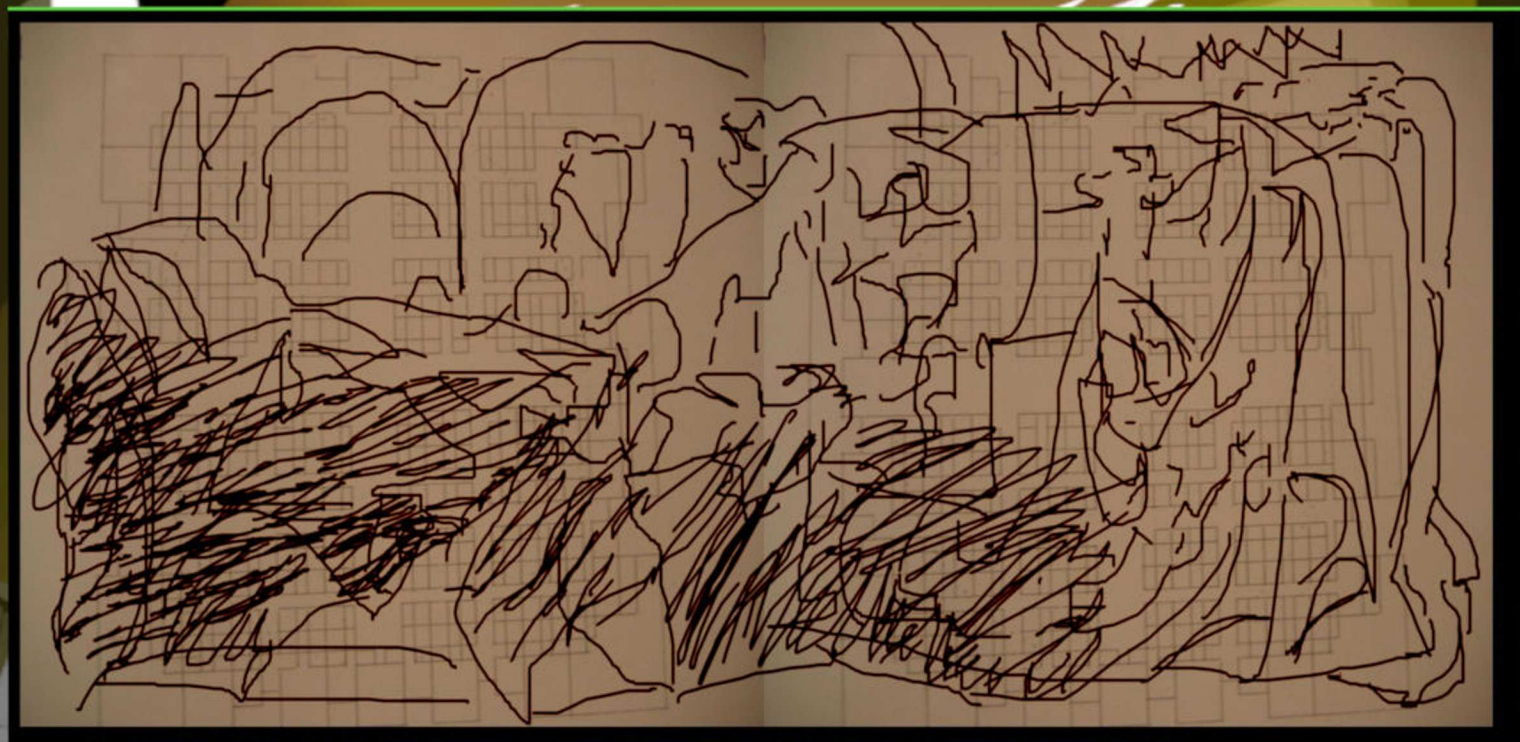
Edwin VanGorder



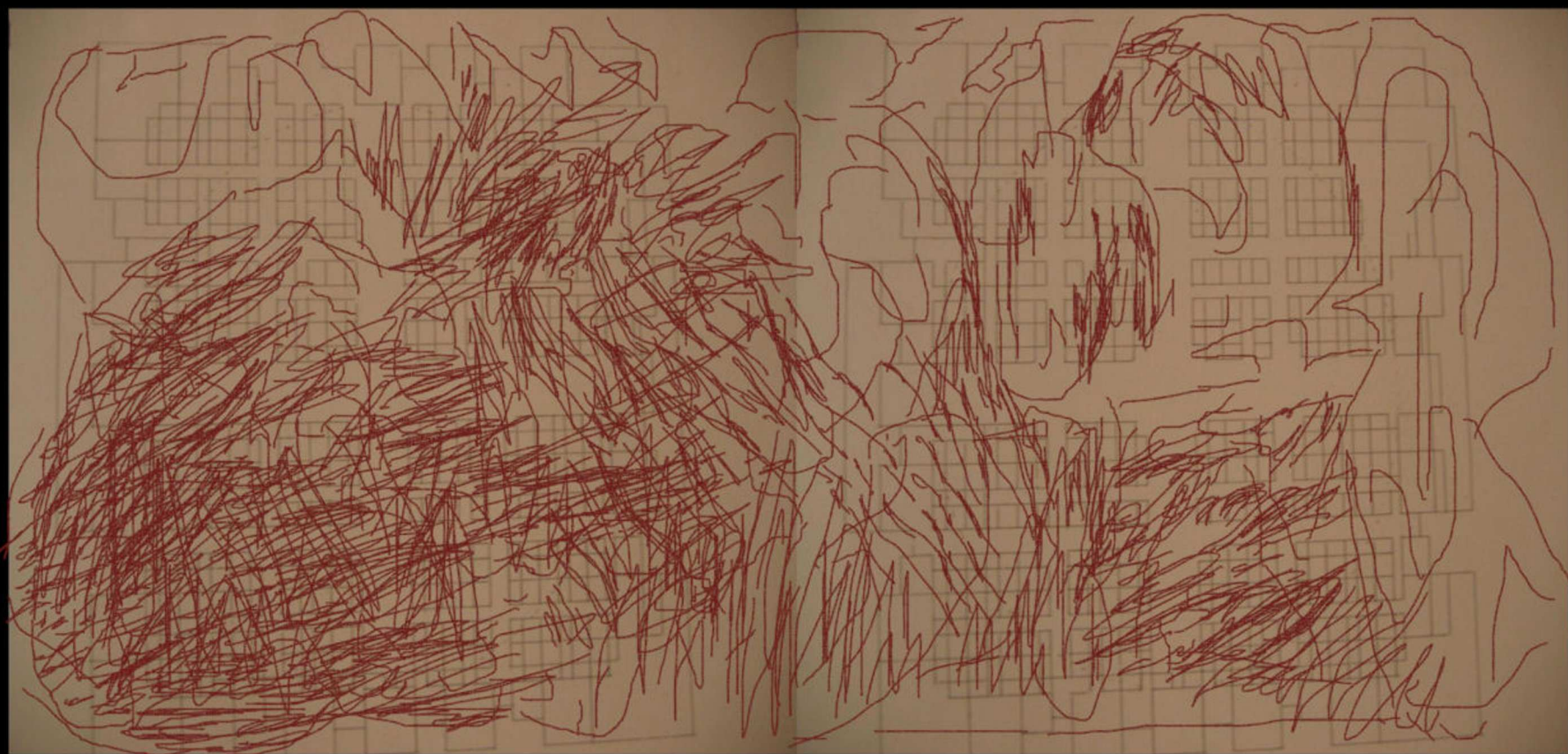








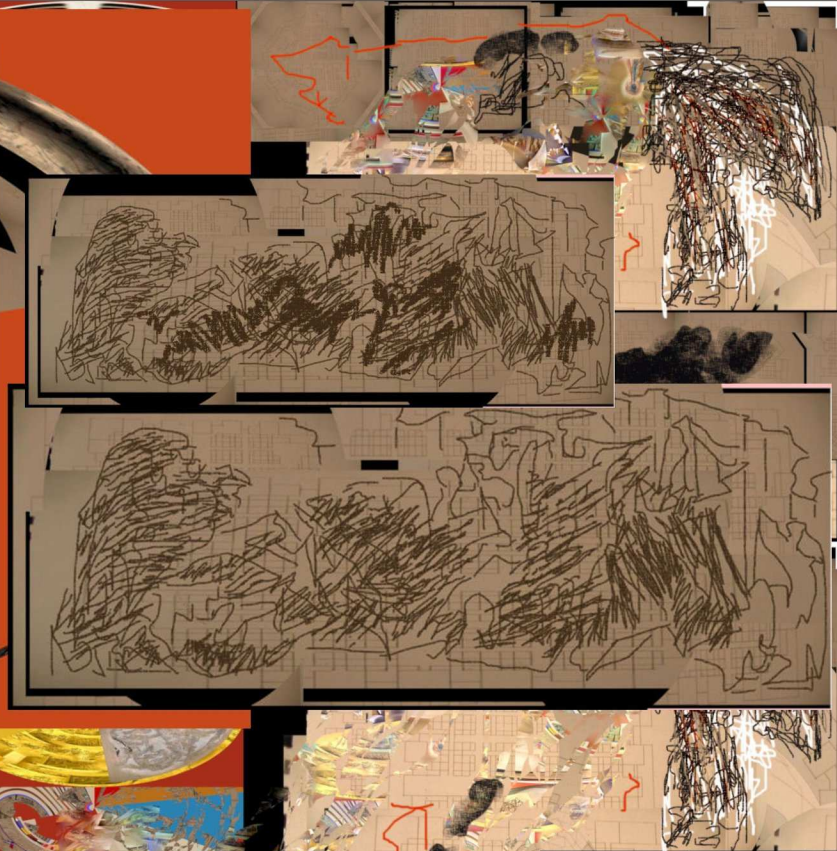




### Rhebus & Drawing Magus Module

The theme is the evolution between magic and philosophy suggested as mapped in the g-gnome project as indicating the travels over the landmasses of our ancestors between zarathrustran space, Africa, Egypt-Persia, The Presocratics and incidence of these to Aestheticism from Hegel and Kant mapped to the histories of rhetoric which are those of psychologized philosophy and so in drawing space what to make of what is not a then and now proposition entirely, but rather, is reflective of the fact that philosophy and magic are nominal and denominations within our constant daily endeavor in which for example we usually do not really understand much of the technology we use...

Rhebus or link between visual and verbal entities is a term I mean to relate to a position outside a bus stop viewing a museum and its video projections to outside space playing with the idea of institutional critique, but from the vantage of the moment building from my drawing in the stop to later works on computer the meditations as to how an institutional critique not of brici and mortar but of the realm of Rhetoric itself as the poetics of drawing space integrated as that graphos I draw- I write by which concepts of topological linkage search out levels of understanding and projection of approach in the drawing spin of complex mirroring salient to those open agendas that emerge....

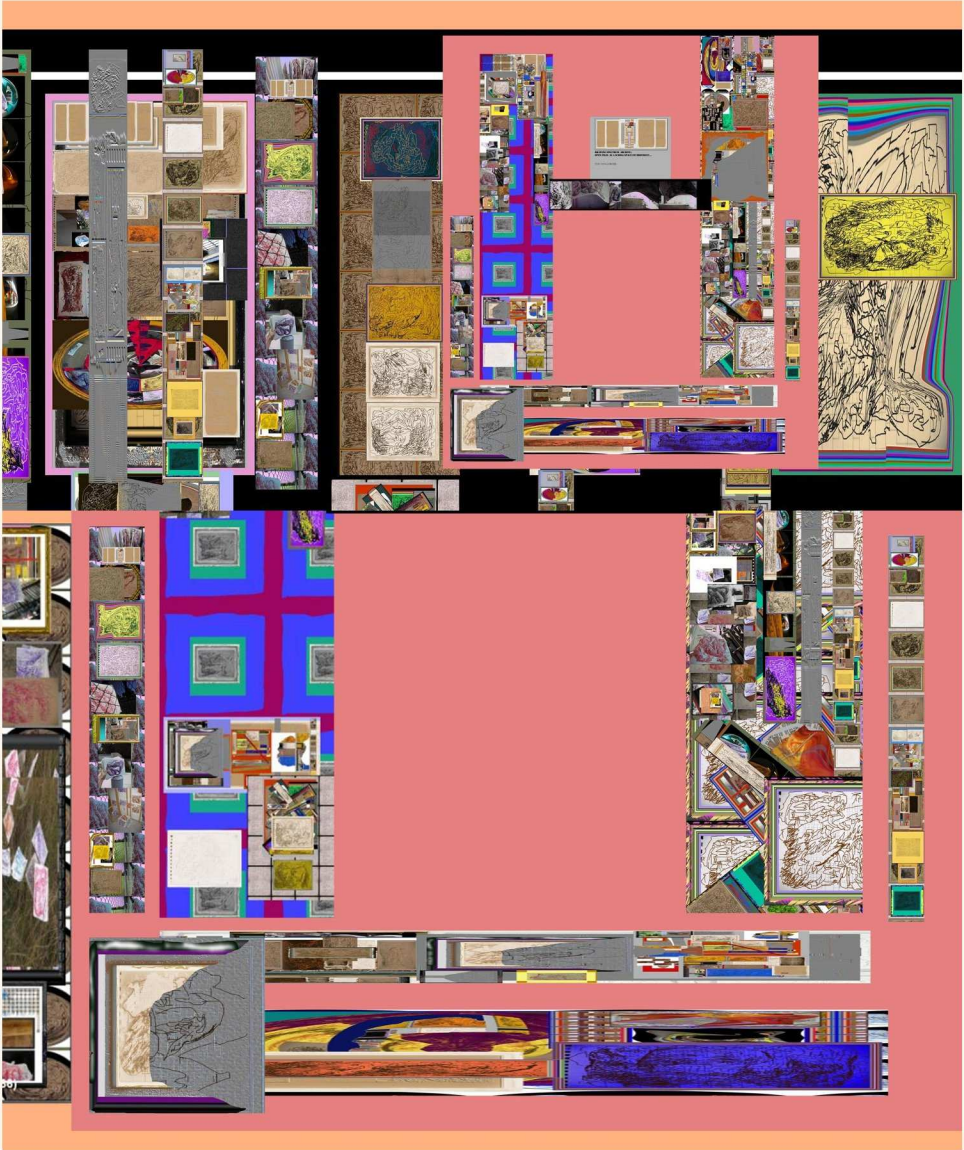




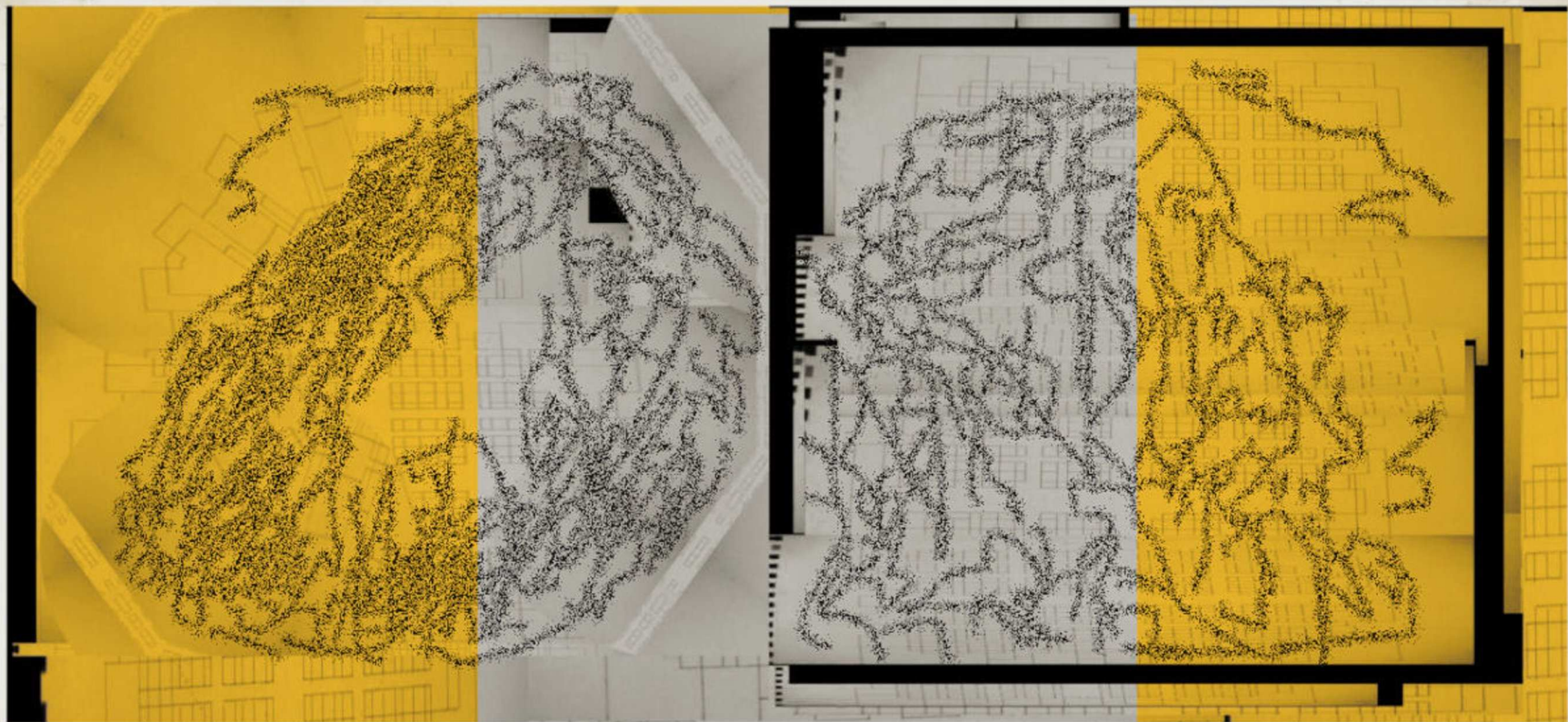
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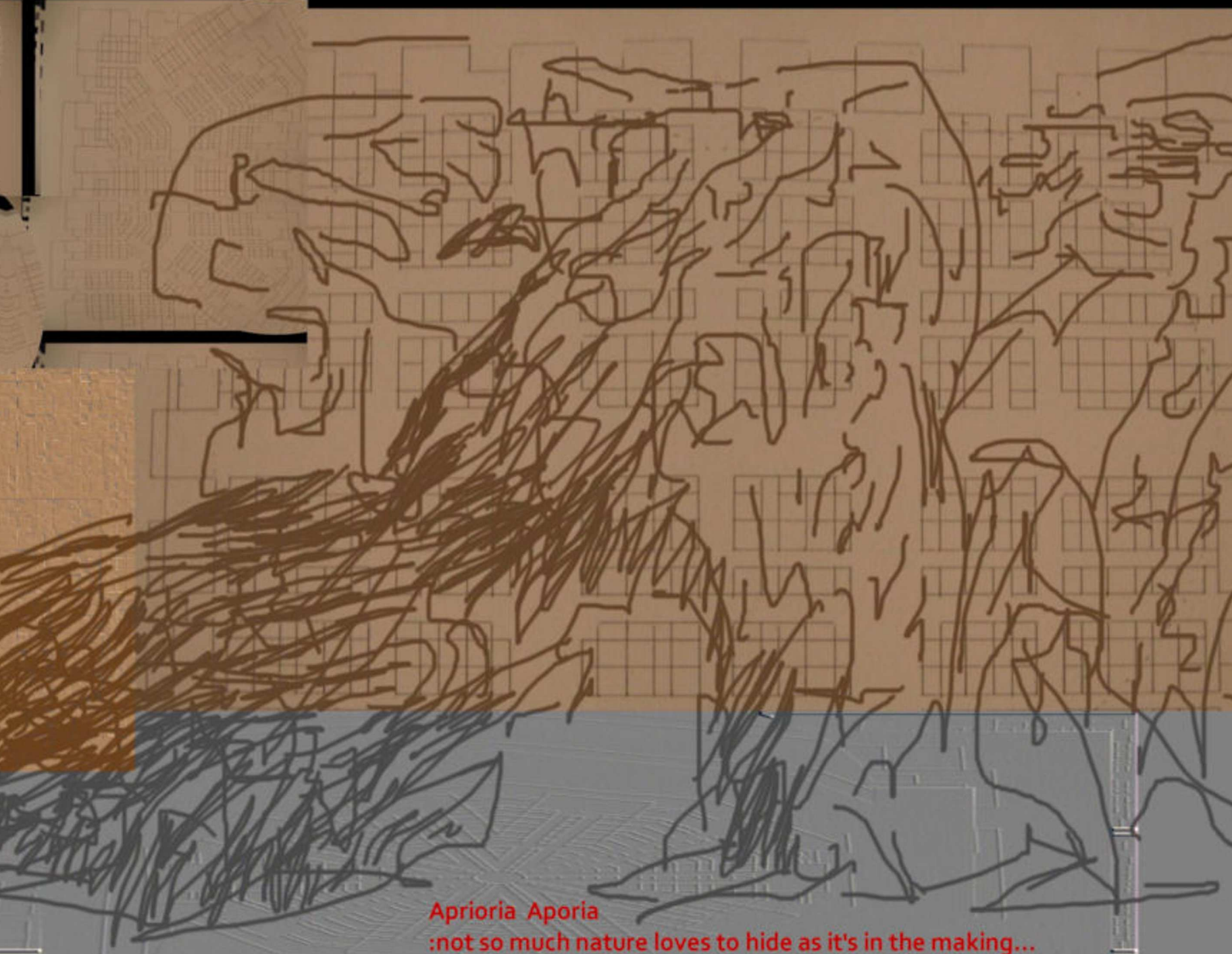
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Aprioria Aporia  
:not so much nature loves to hide as it's in the making...

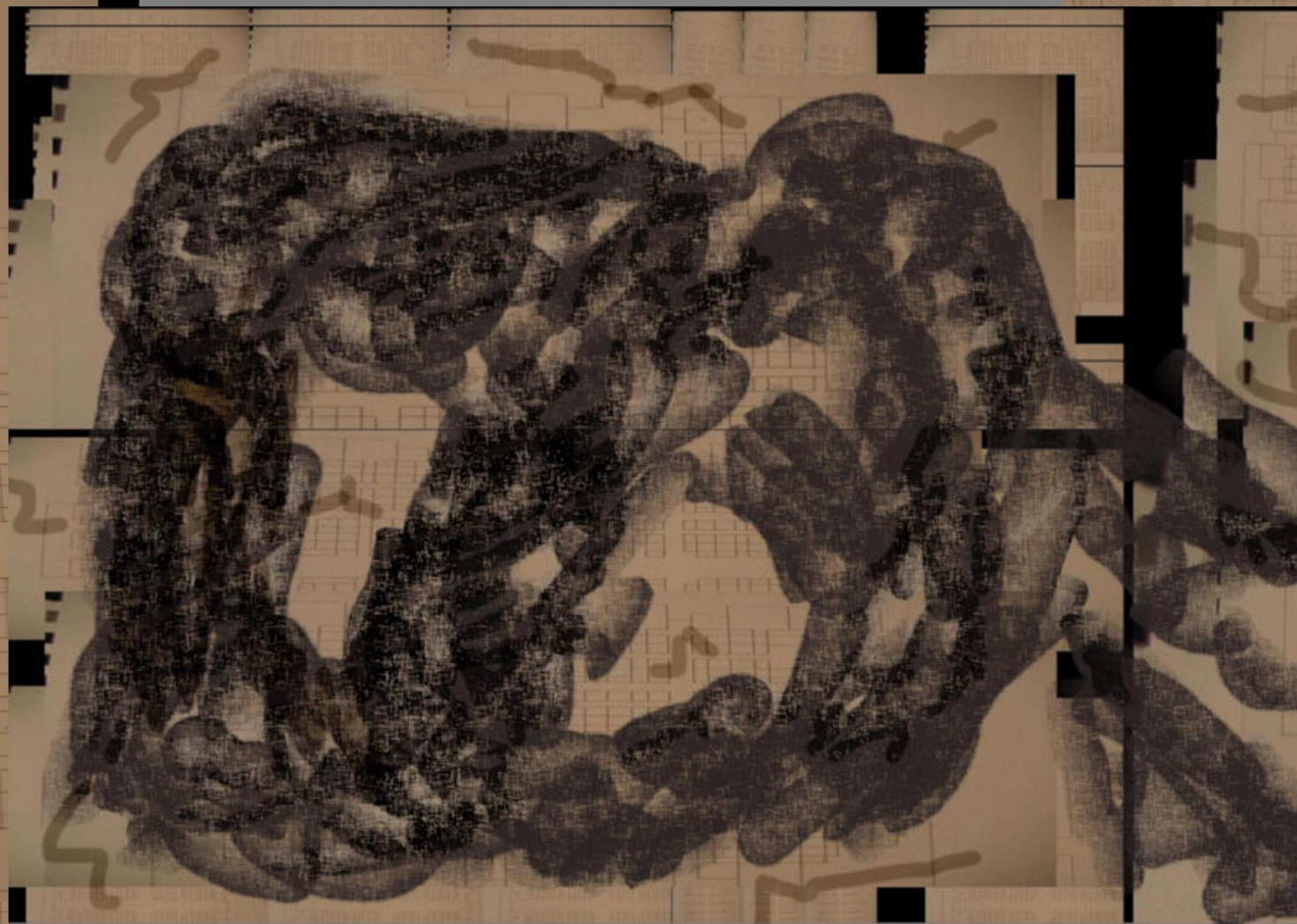
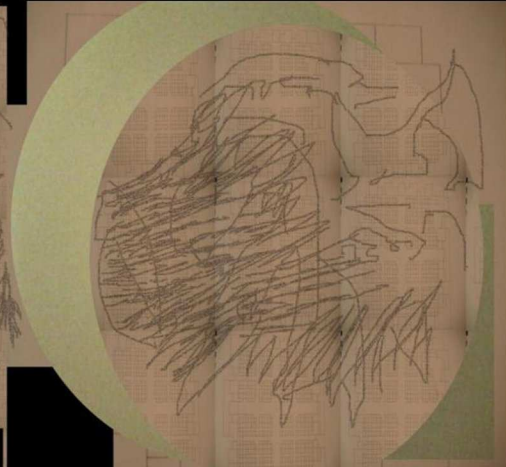
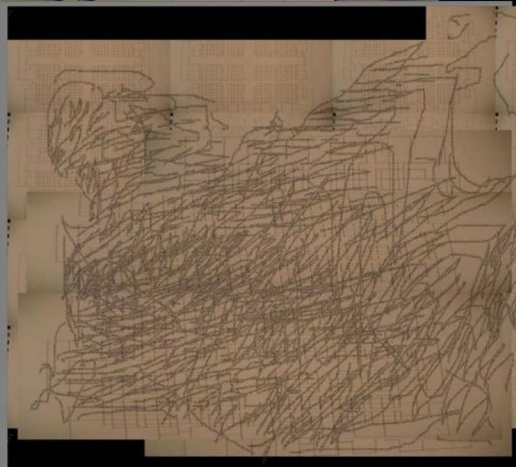


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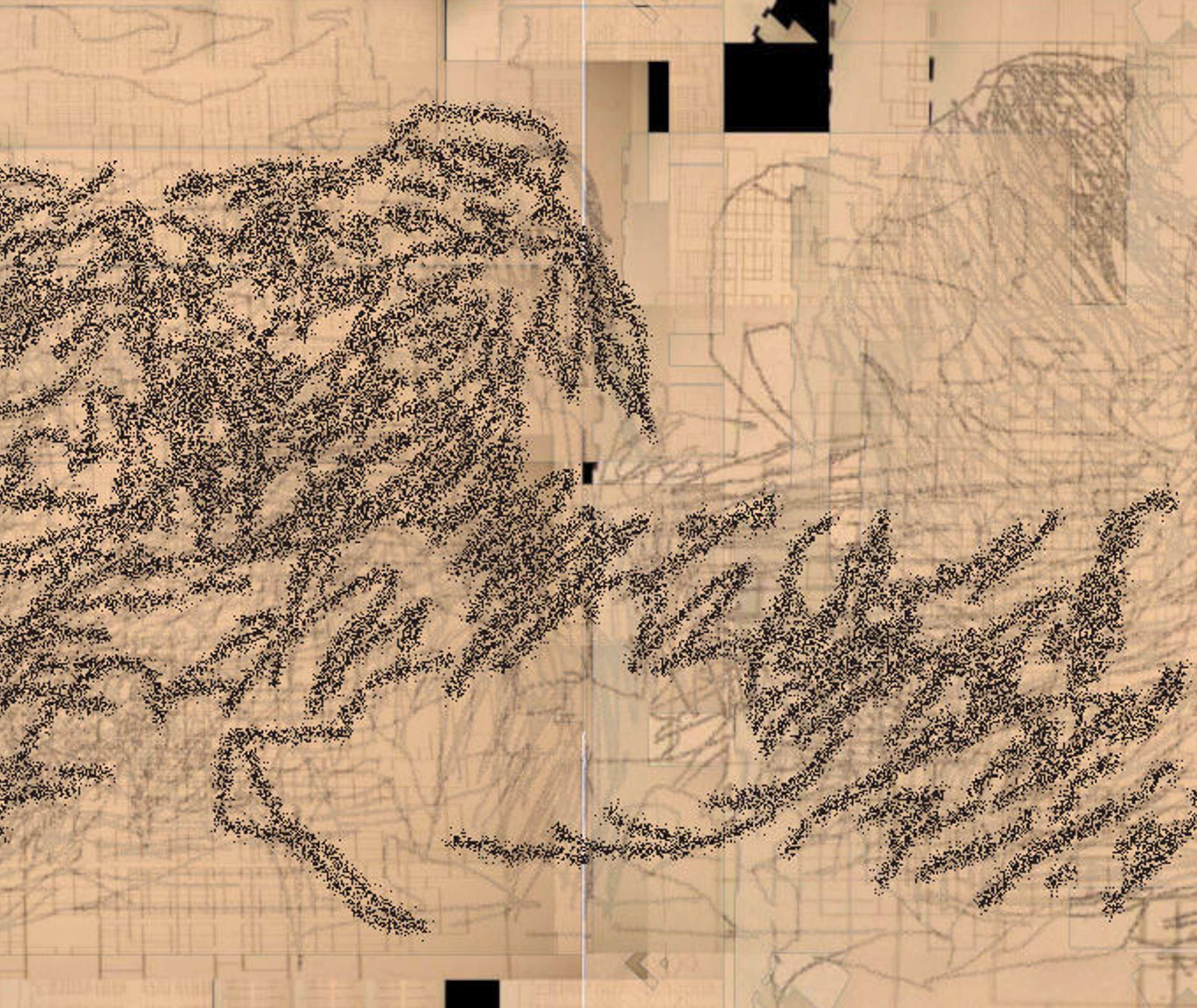
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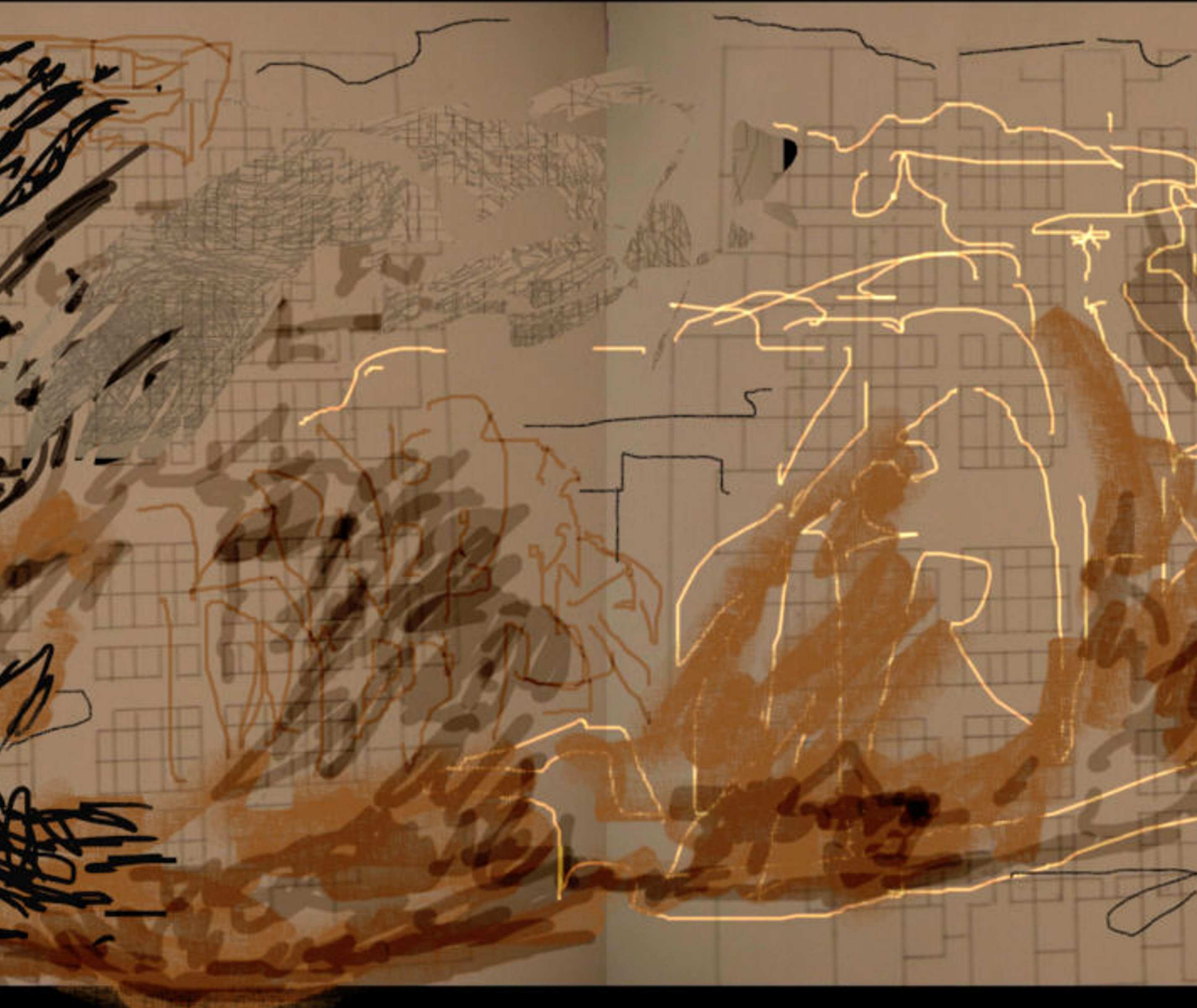
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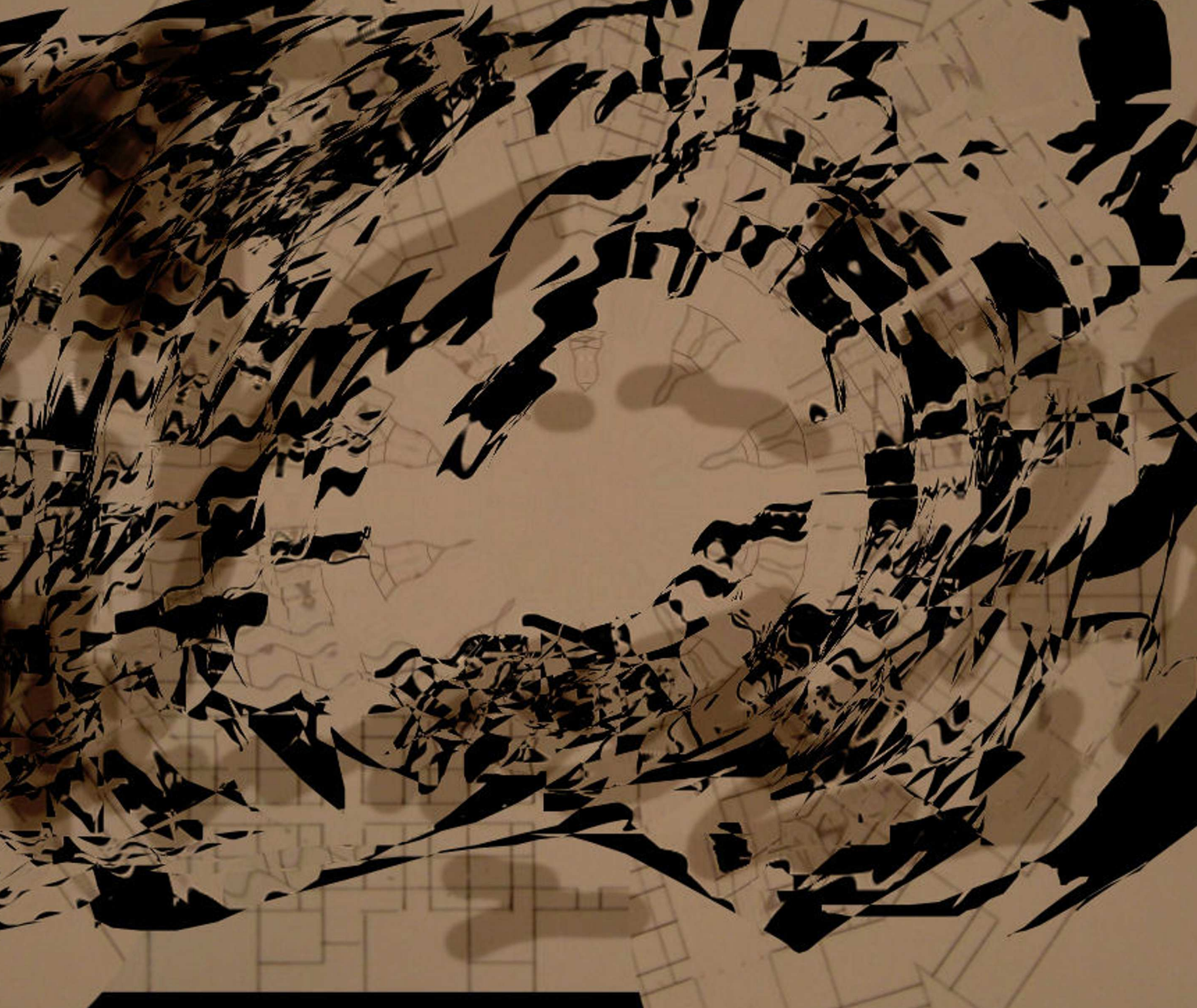








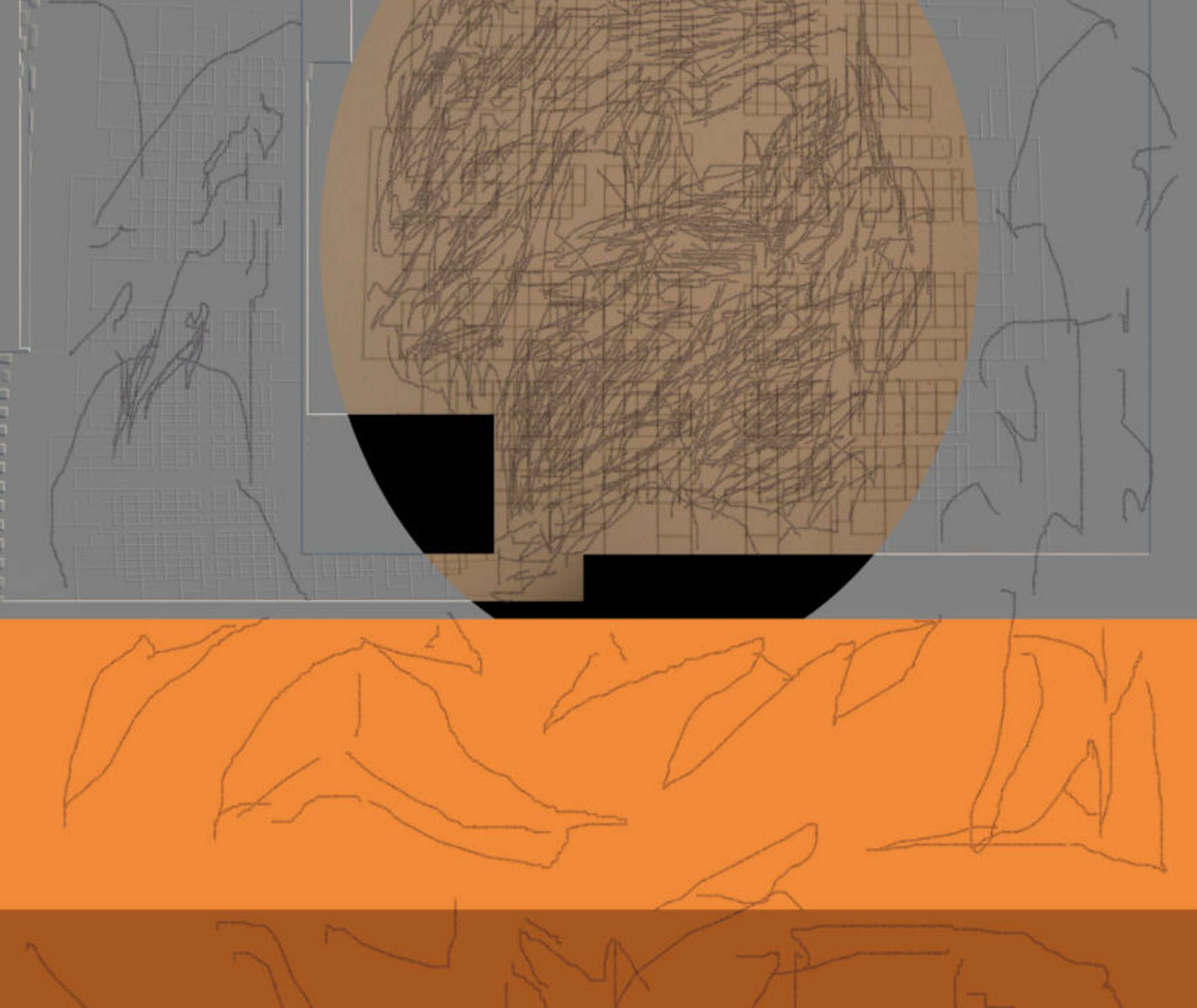




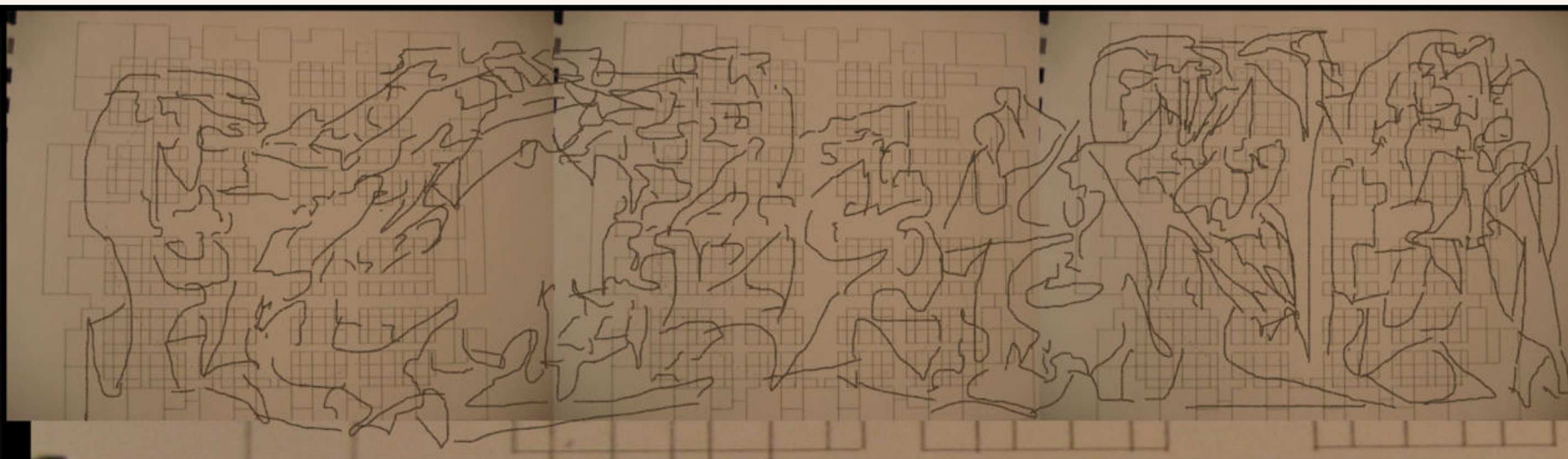




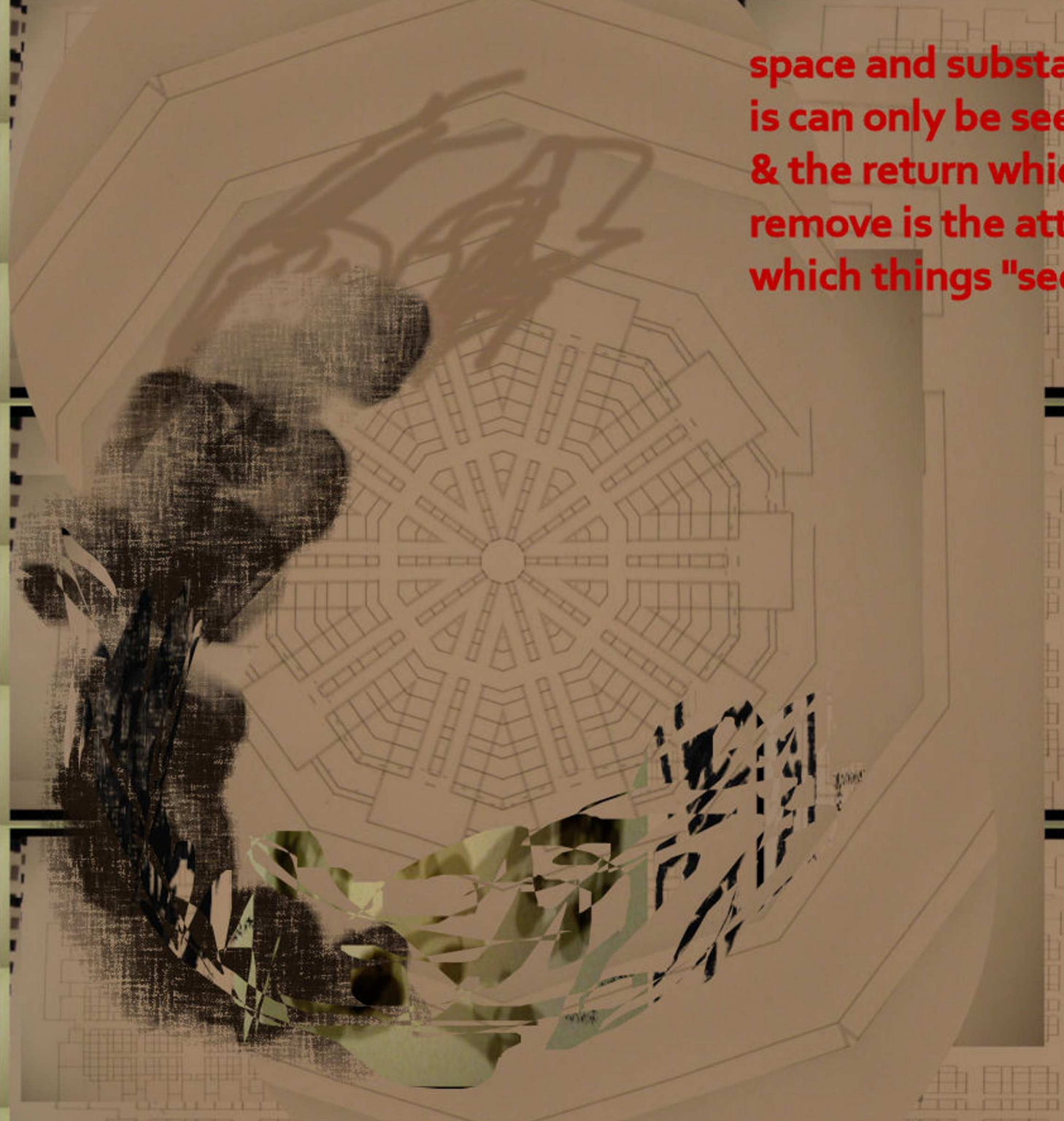




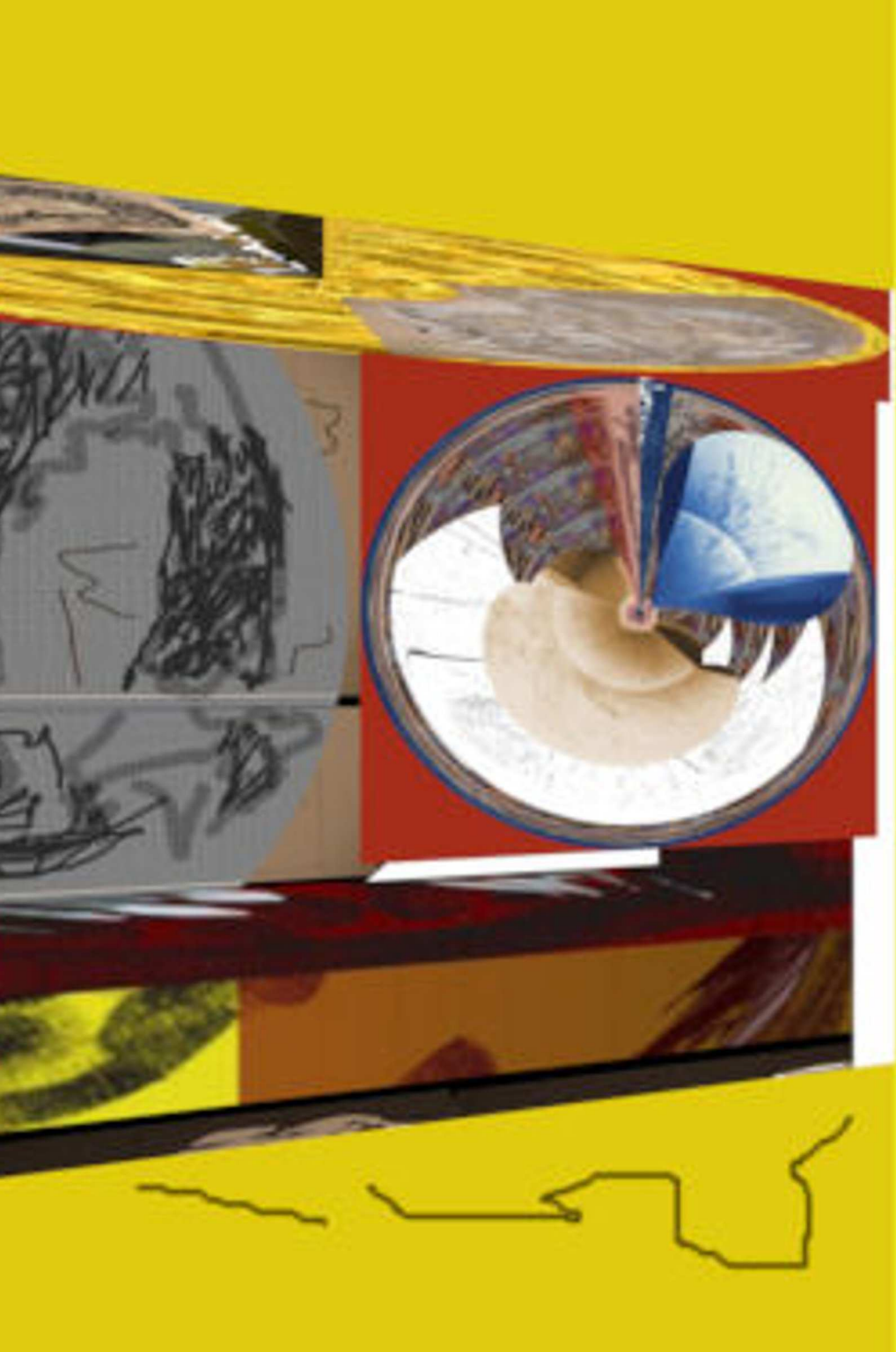




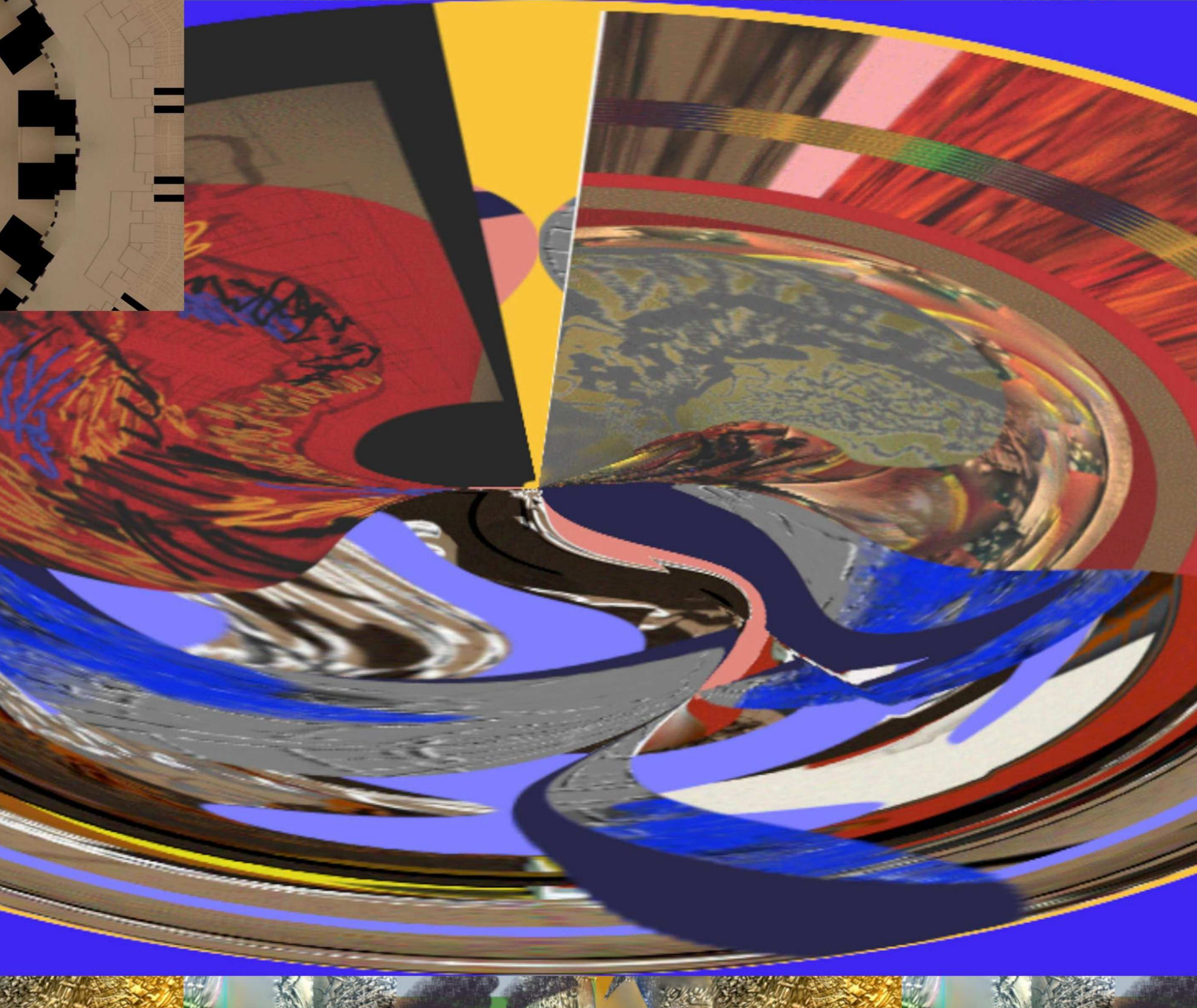
space and substance- that w  
is can only be seen at a remo  
& the return which is that  
remove is the attraction by  
which things "see".



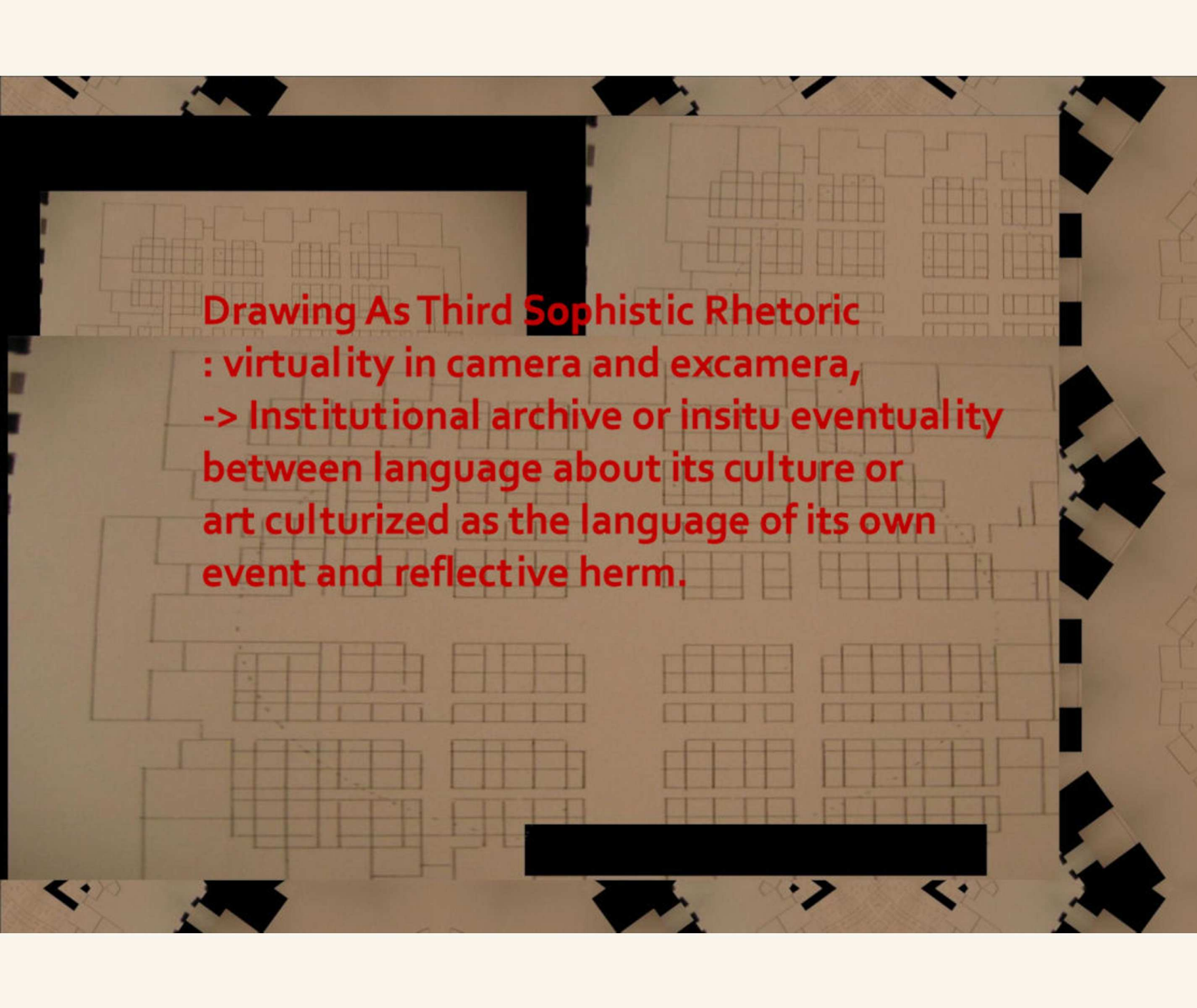




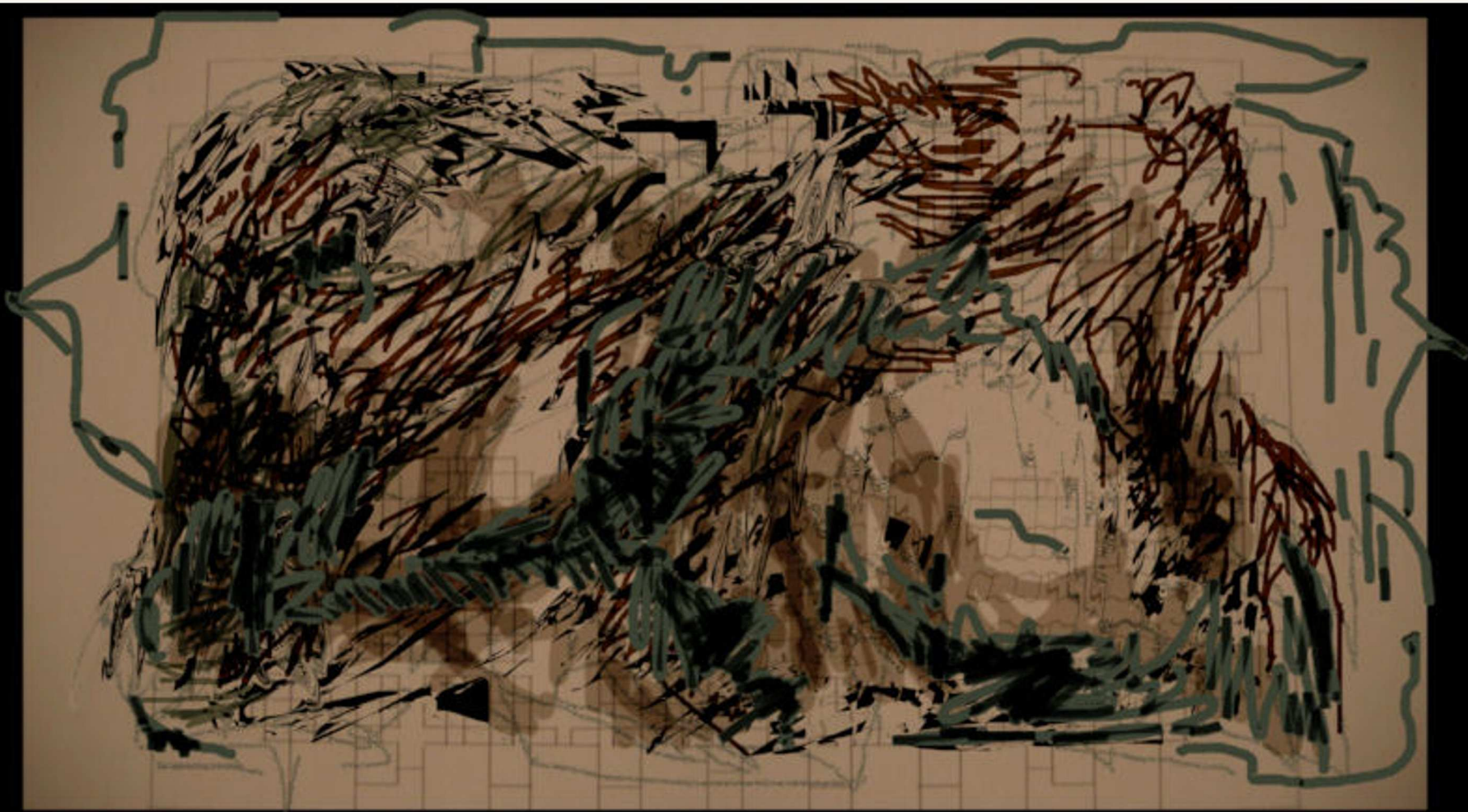








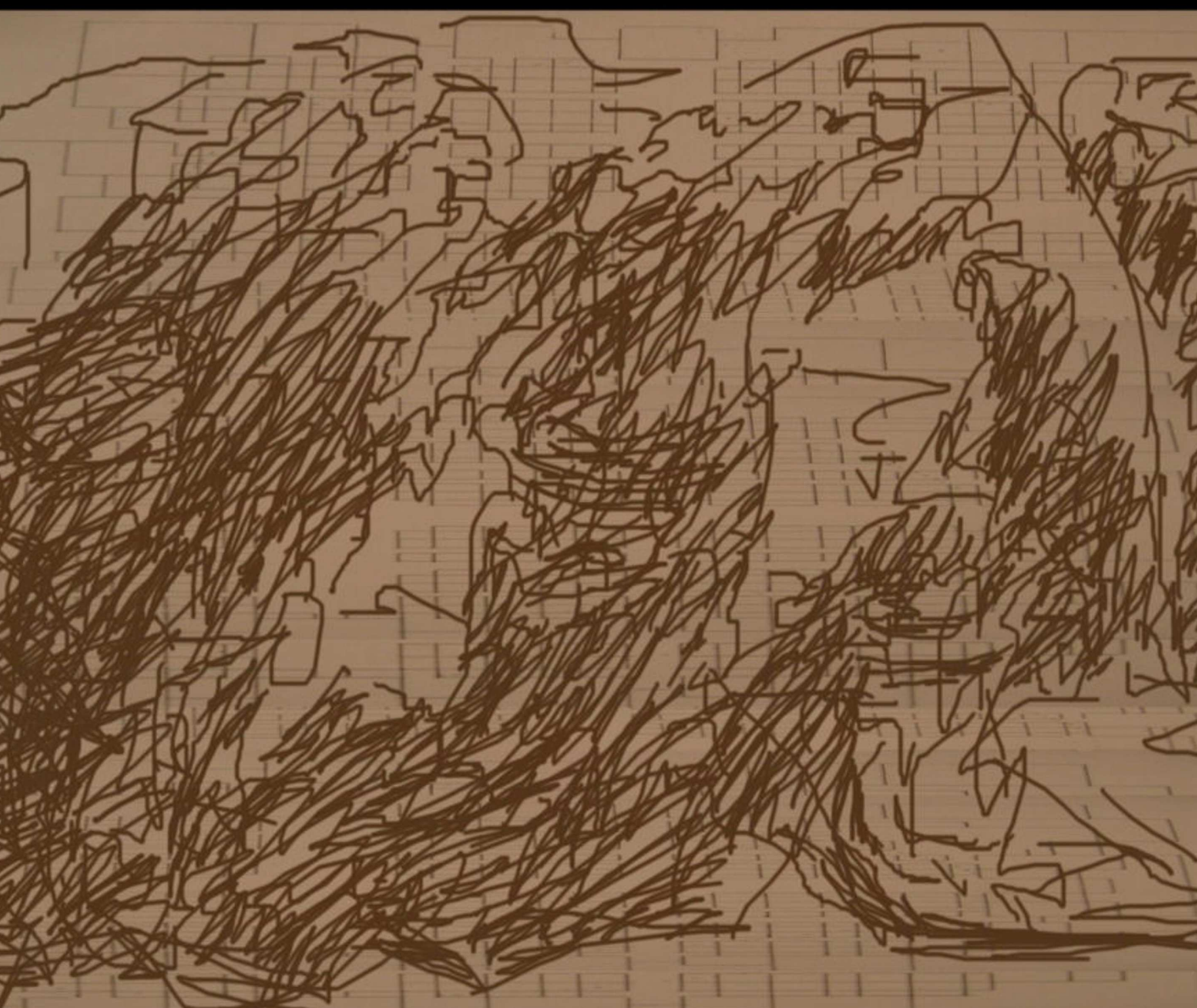
**Drawing As Third Sophistic Rhetoric**  
: virtuality in camera and excamera,  
-> Institutional archive or insitu eventuality  
between language about its culture or  
art culturized as the language of its own  
event and reflective herm.



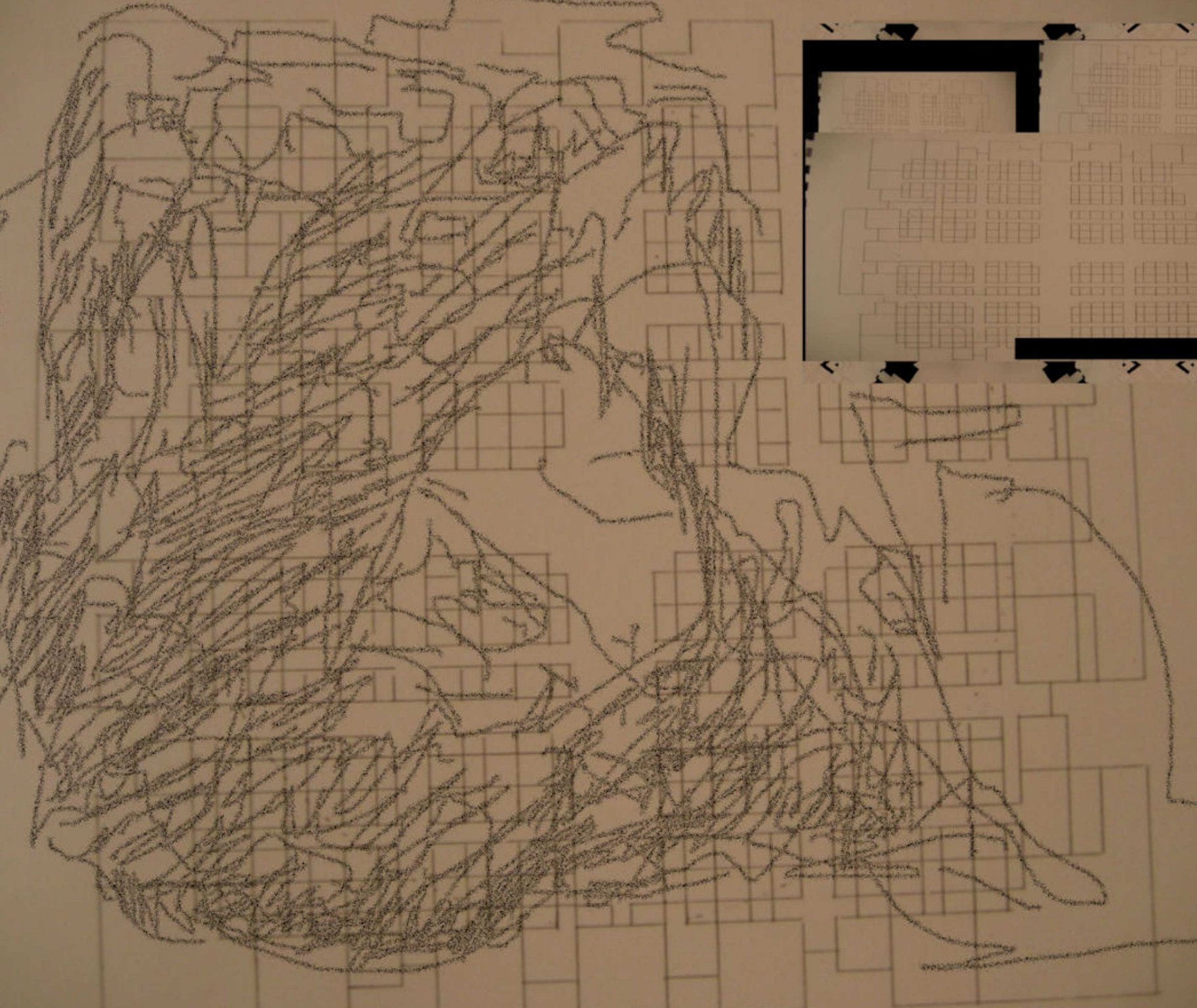


## Underwriting the Fabulae Palimpsest of Drawing

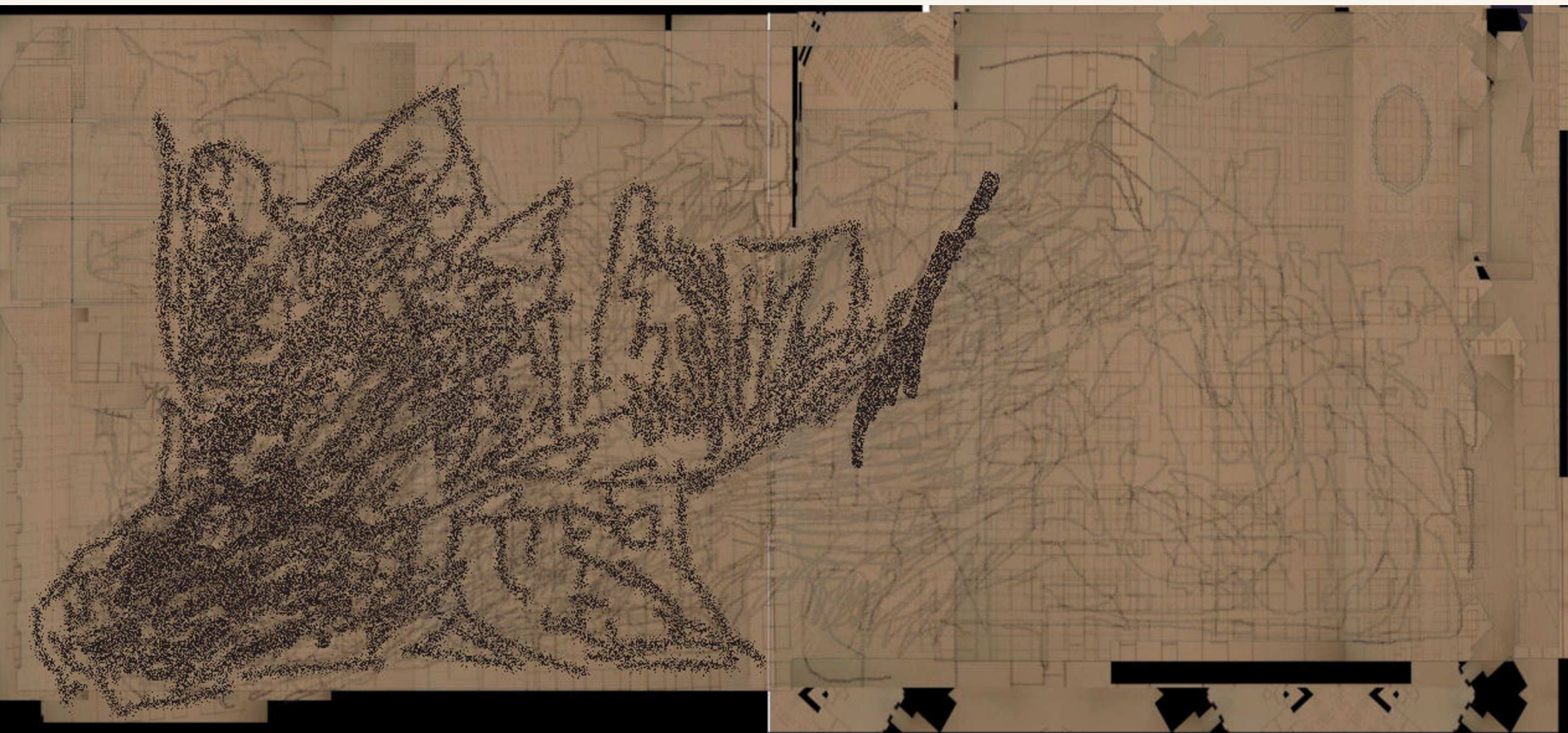
**Looming on the loom of Fate:** The Metron Movere or luminous measure of (any) persuasion become apriori a beast of bastion as a caryatid to structure in the argument of “presence continuously studied of in the anabolic and catabolic symphony and dysphony within graphos: I write- I draw)- *A MEANING* substantially involving these material arguments a witness thereby towards psychic construction of subject from that ego object now patterning it's corporality (architectural division and sculptural sense of also image) as distinguishable within in a lesser ethos (i.e. an ambigua of “many lines” status to be : as vehicle of art osmosis (these are ) topological tropes or semiotics engaging language within it' s phenomenology of mutations : and thus then again the immutable whole (immanence) rhealized to aptness becomes an entry on appearance by which a standing rhetoric runs sway in the polyphonic voice and morphogenic chords of transition... drawing configures...” unusual combinations” as Degas put it ...



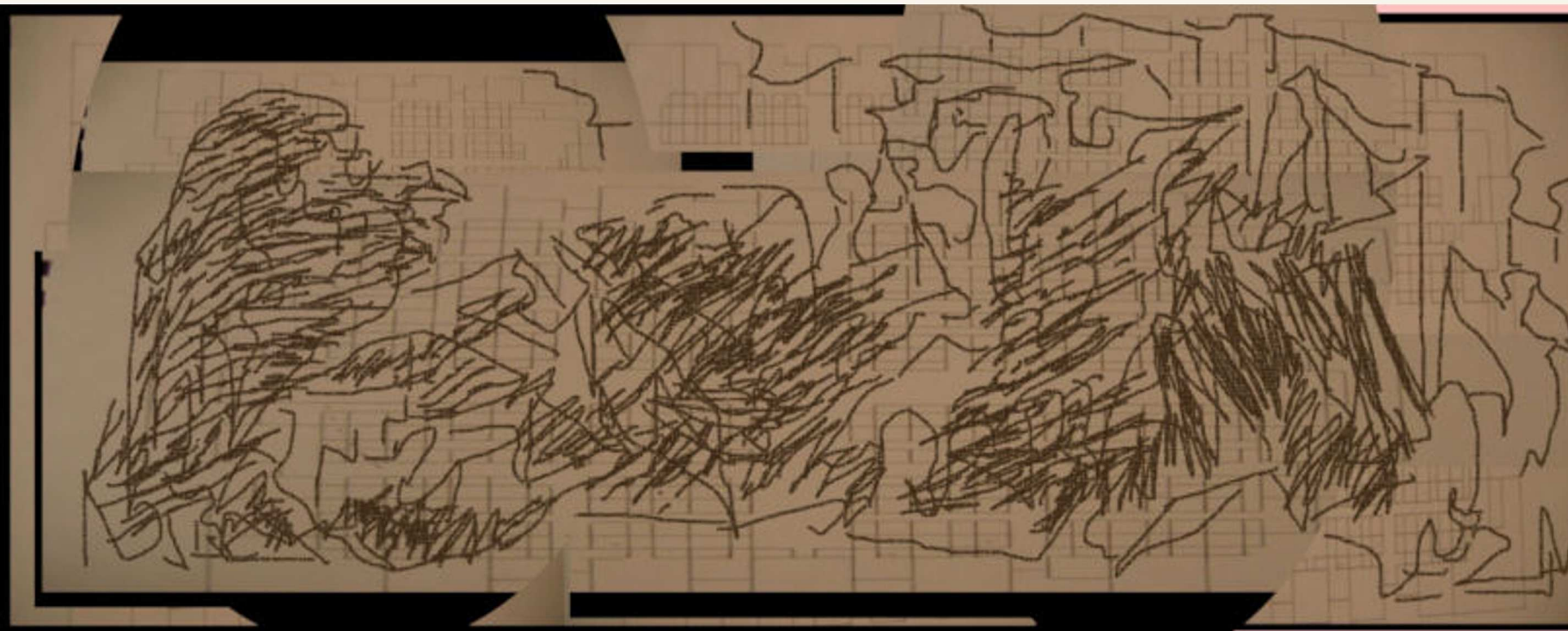












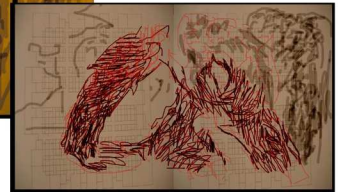








Drawing Occupatio Realignments and Rhealizations  
Quirks to Cut subaltern knots of yestertropes  
As Sympathetic chords of corporeal elasticity and conceit  
efferent afferent anabolic and catabolic relays  
Touching on vision , pathos and poetics  
Of spatial identity elisions and allusions  
Morphogenic topology topography and topos the line  
Drawing is critique of and through rhetoric



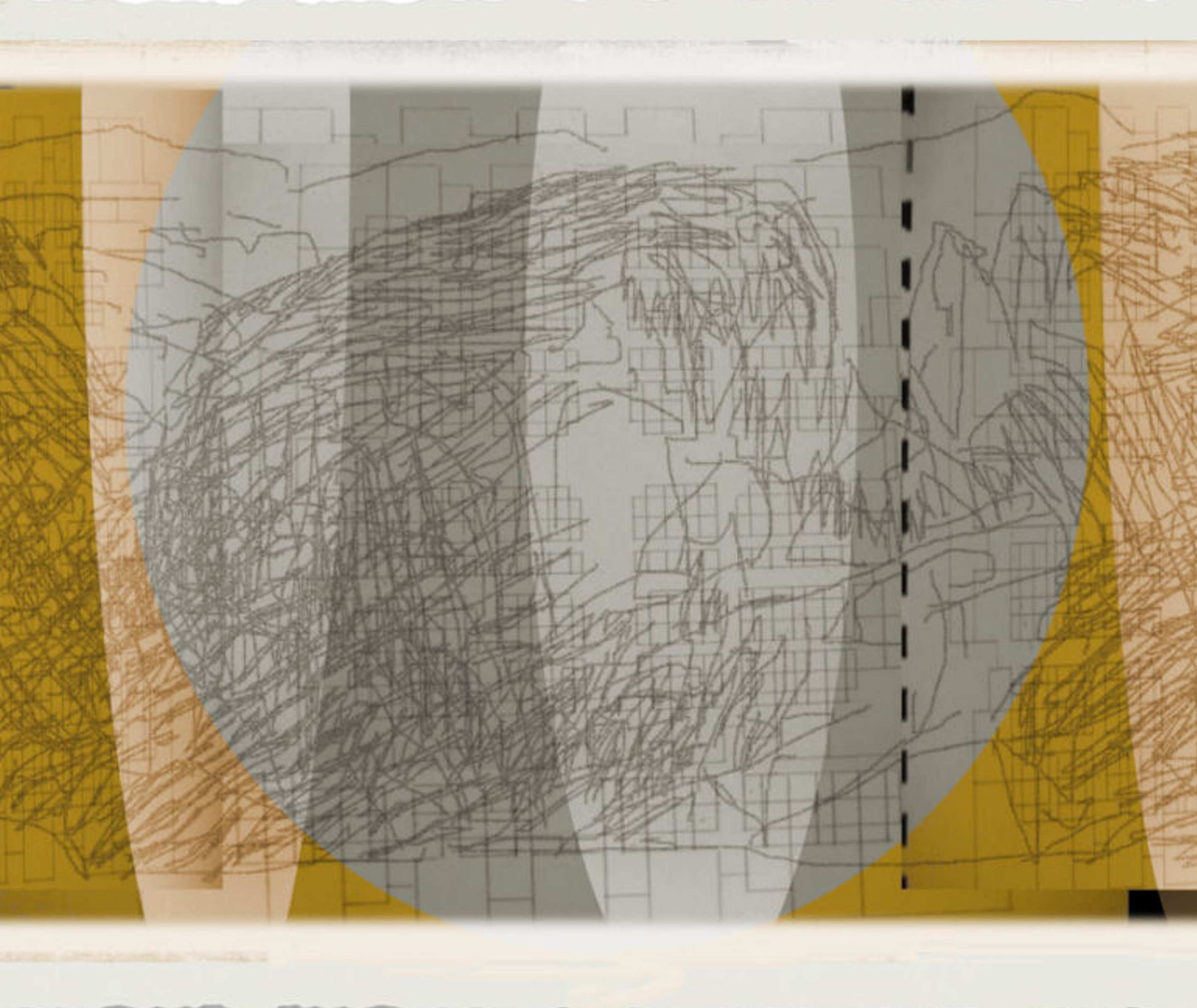
Contingency thereis and exigency skews and estuaries there in

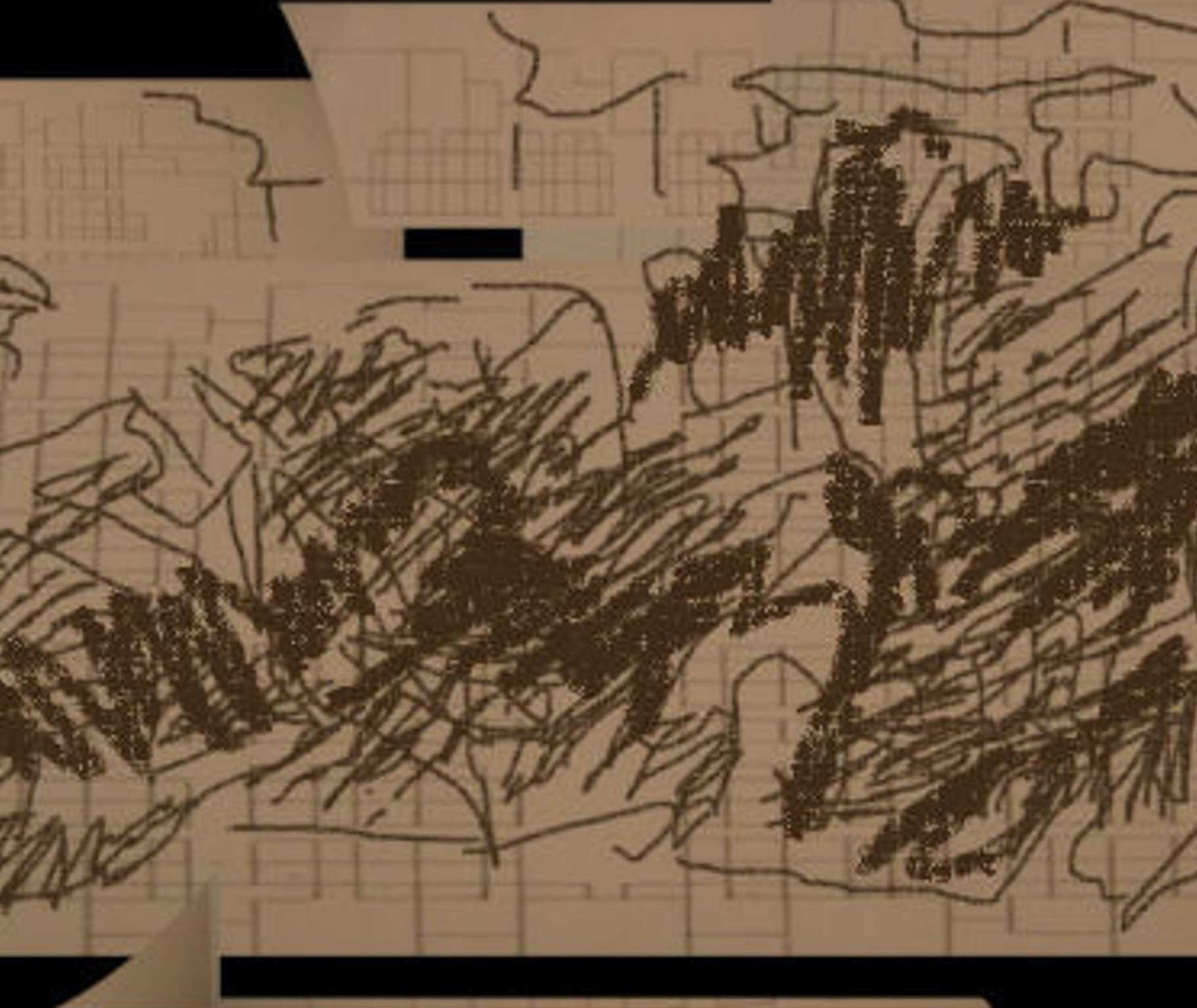
Drawing In-situ corporeal virtuality

Therebeing Instituted and emerging rhetorics of theoria binding on material allusion( the witness) and its meta  
materials of scope and syntax become prosodies of time event and recombinance as such colloids are now  
marks of psychology between physis and nous.

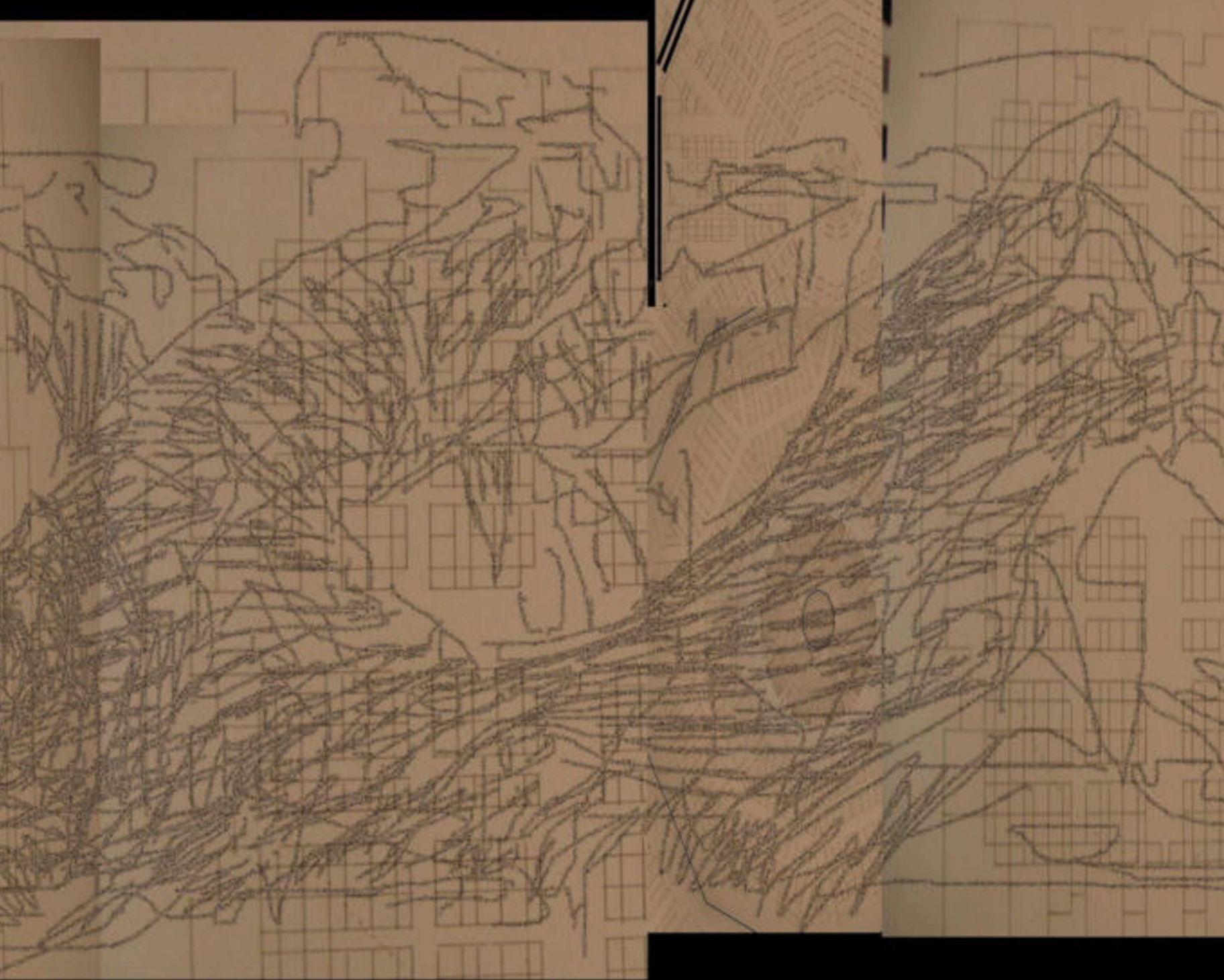




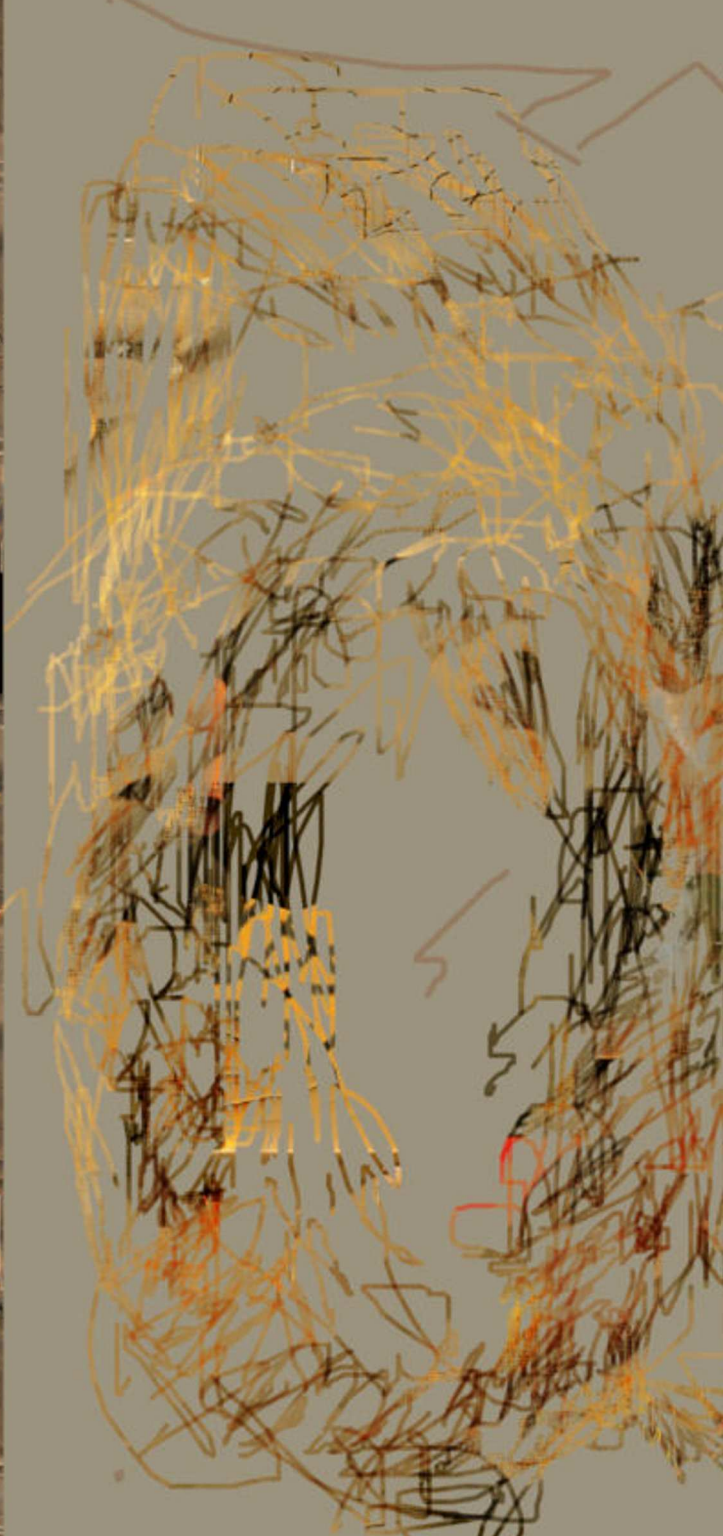




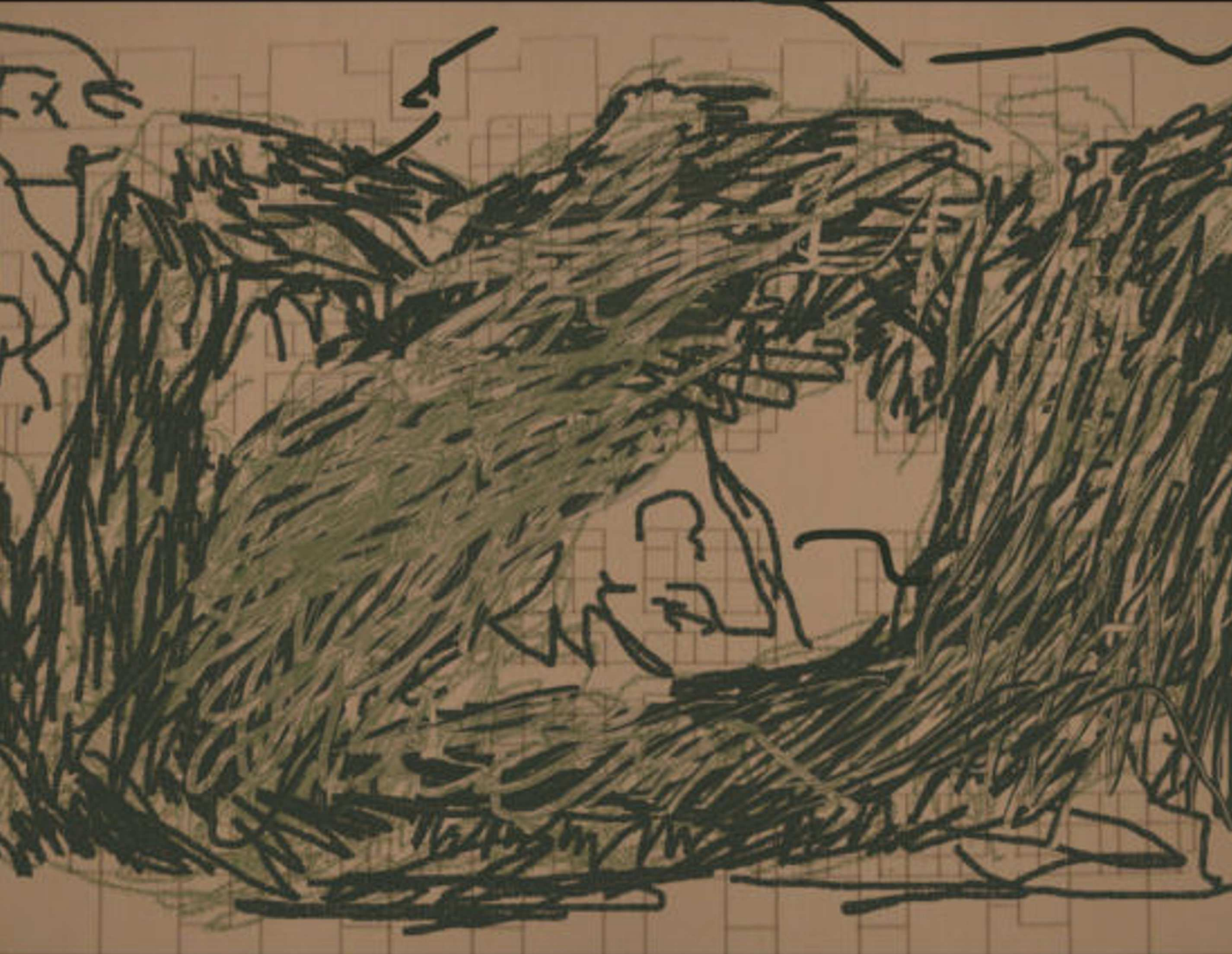




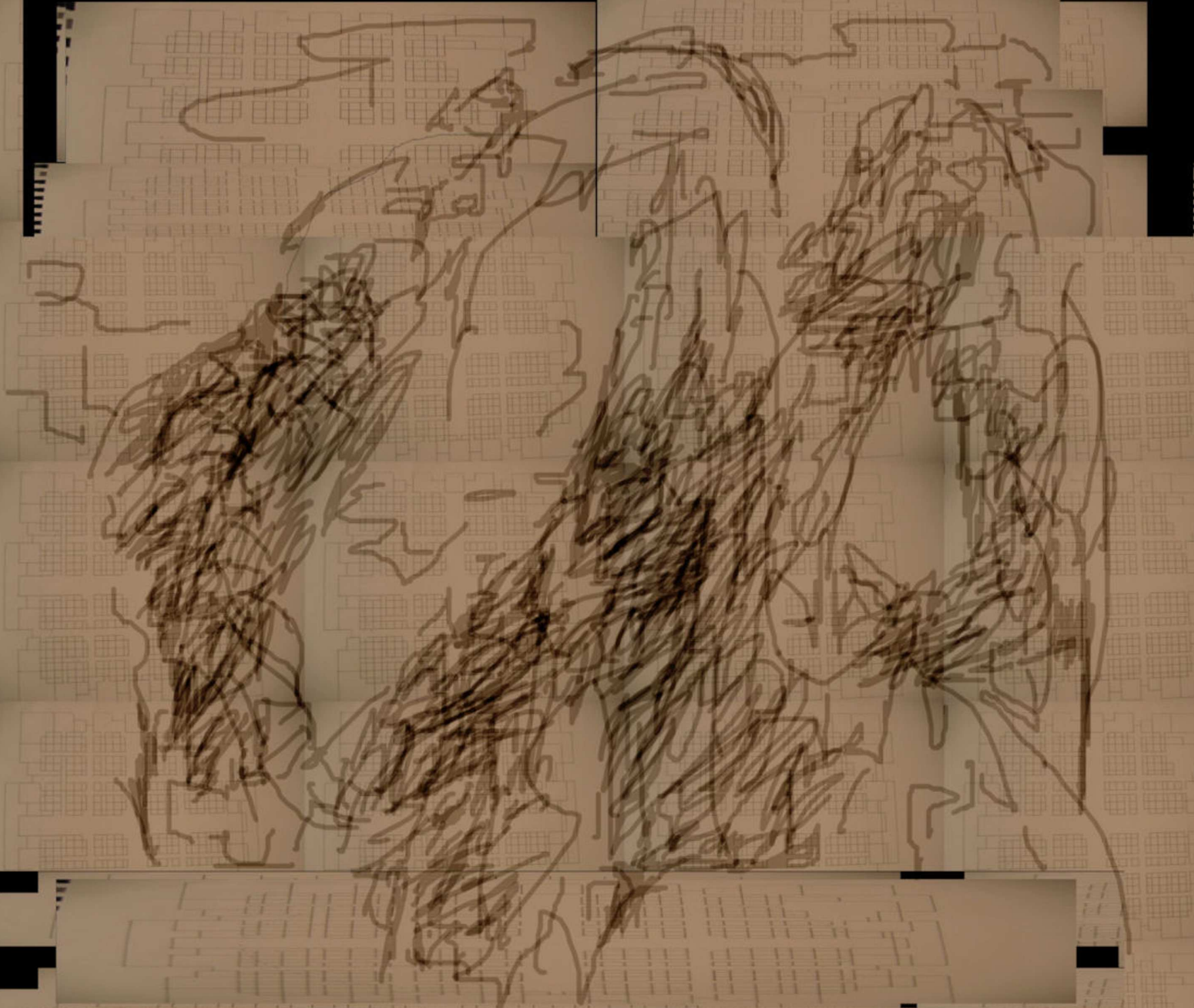




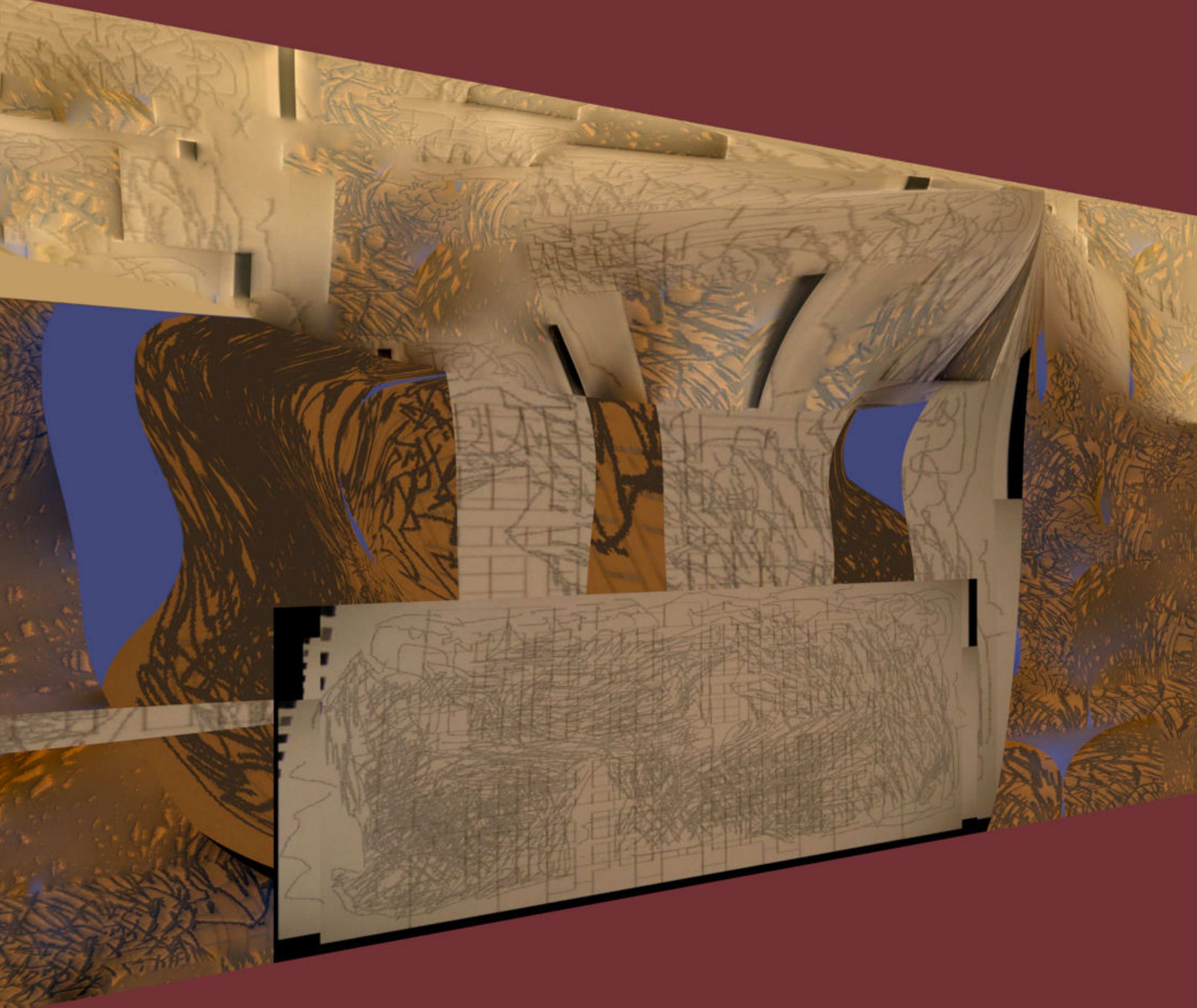




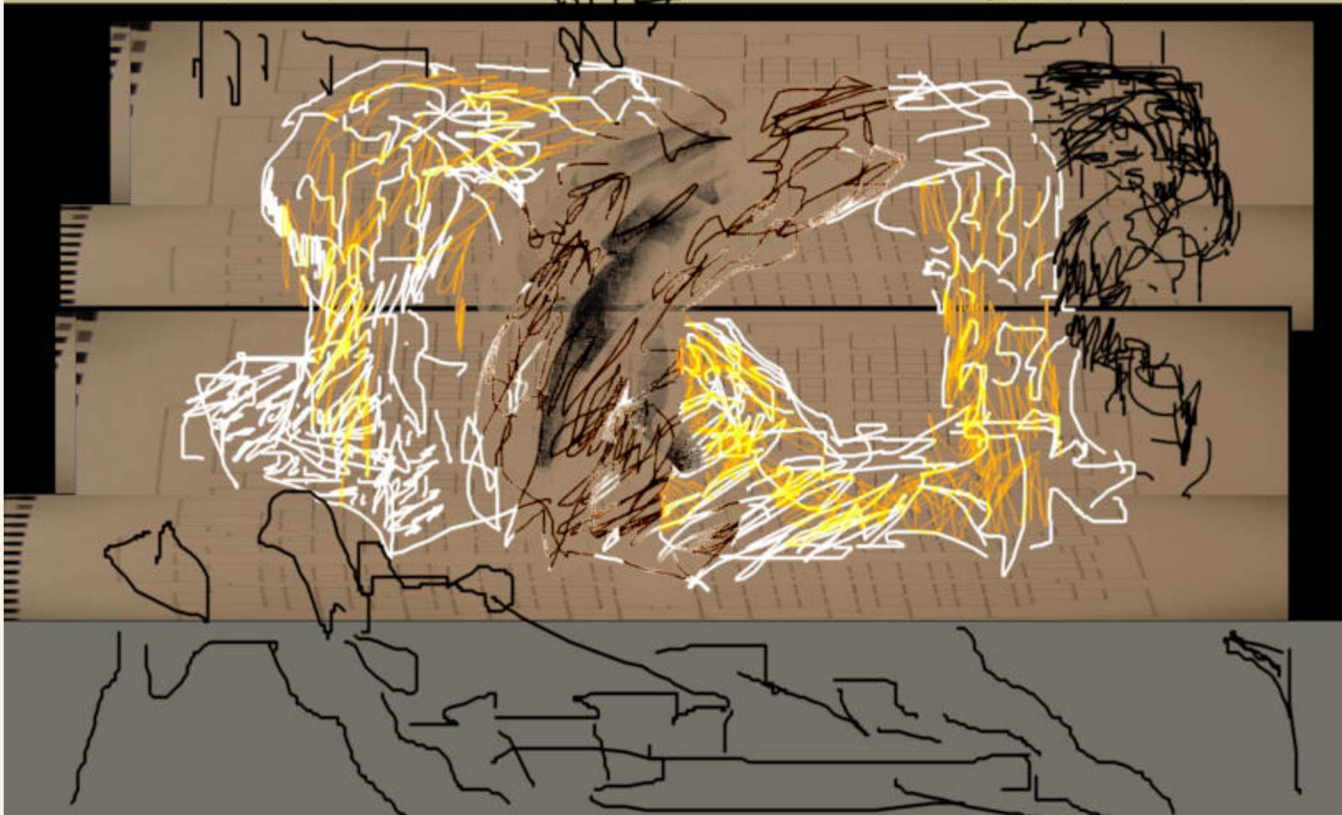




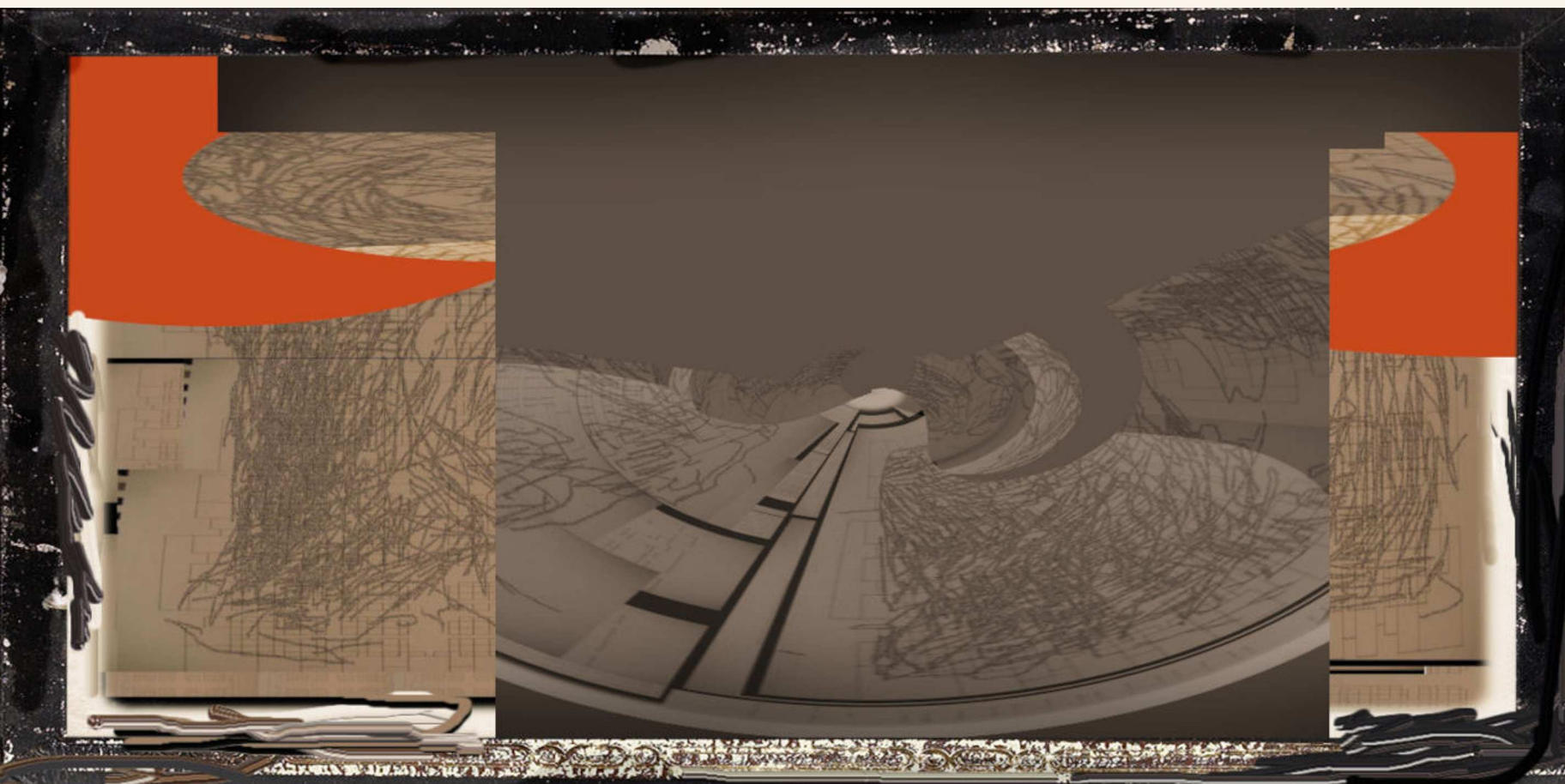




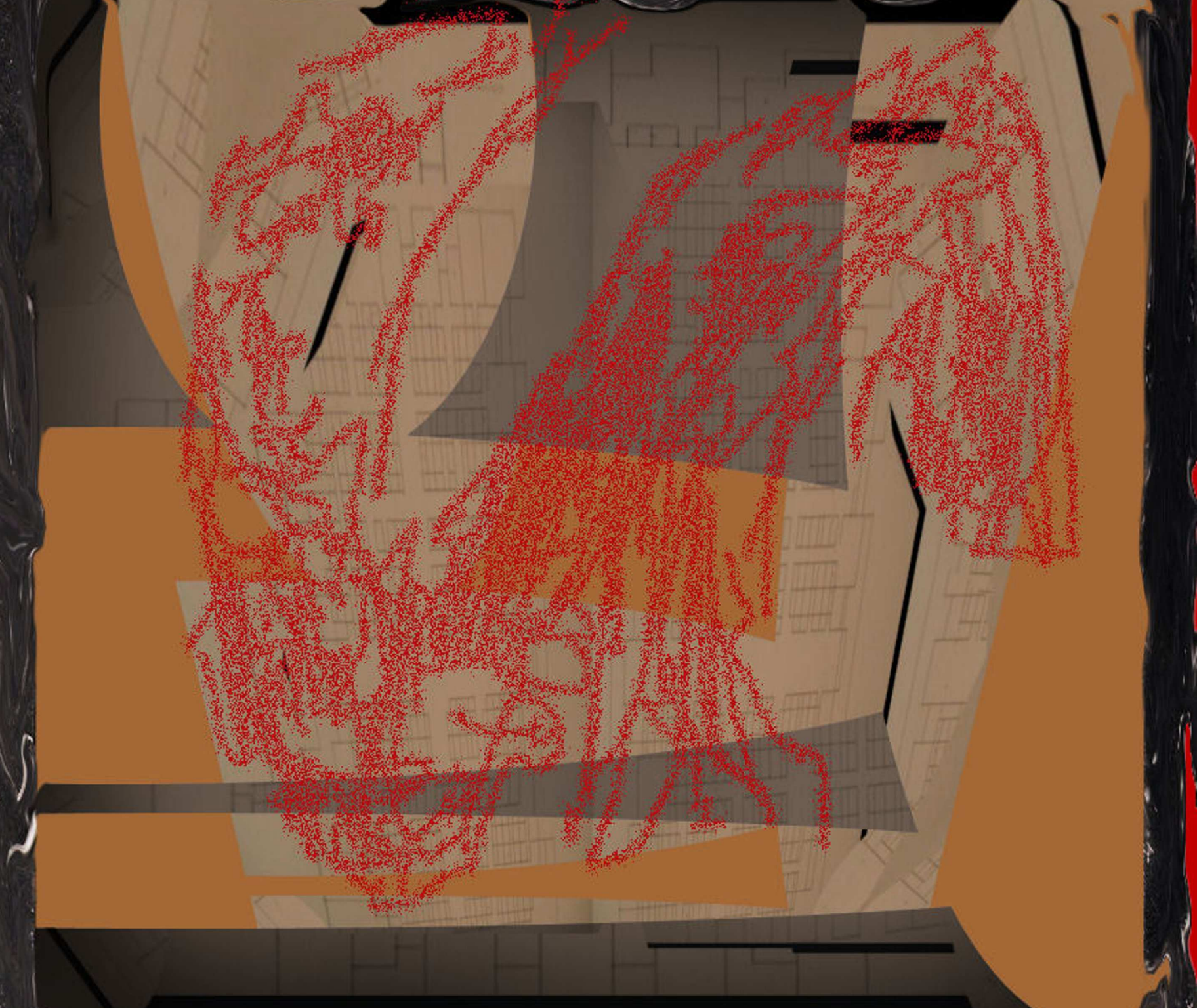








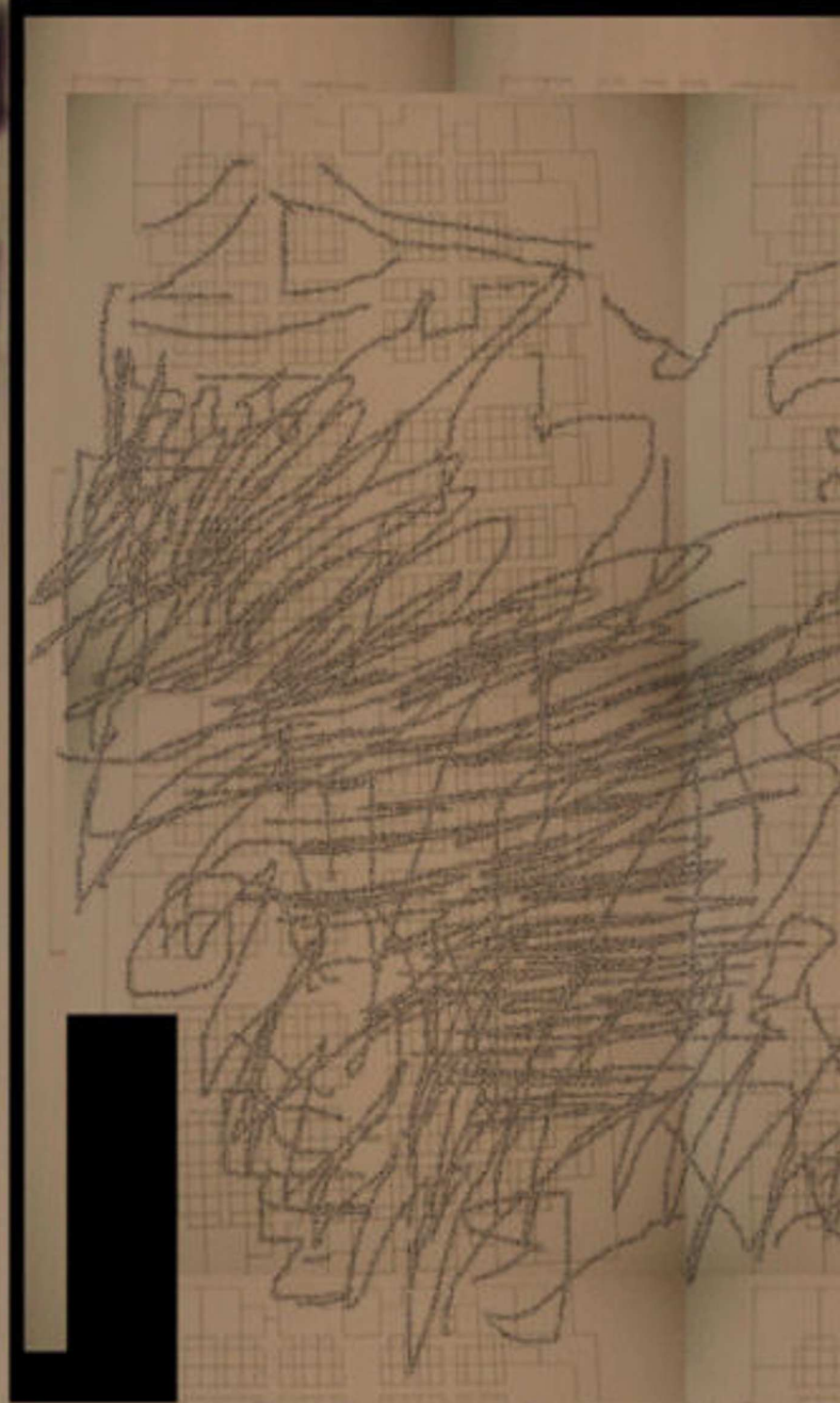
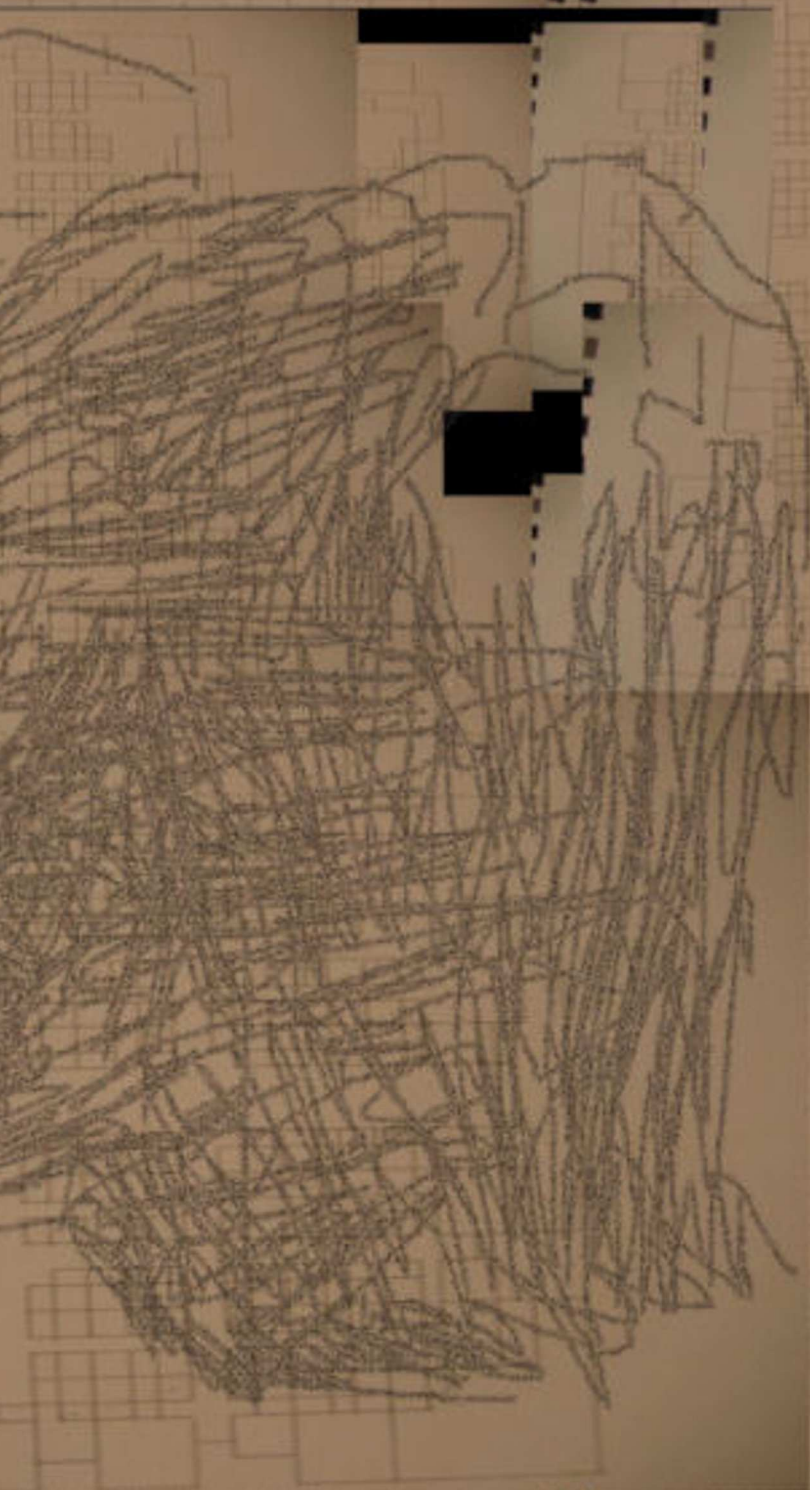




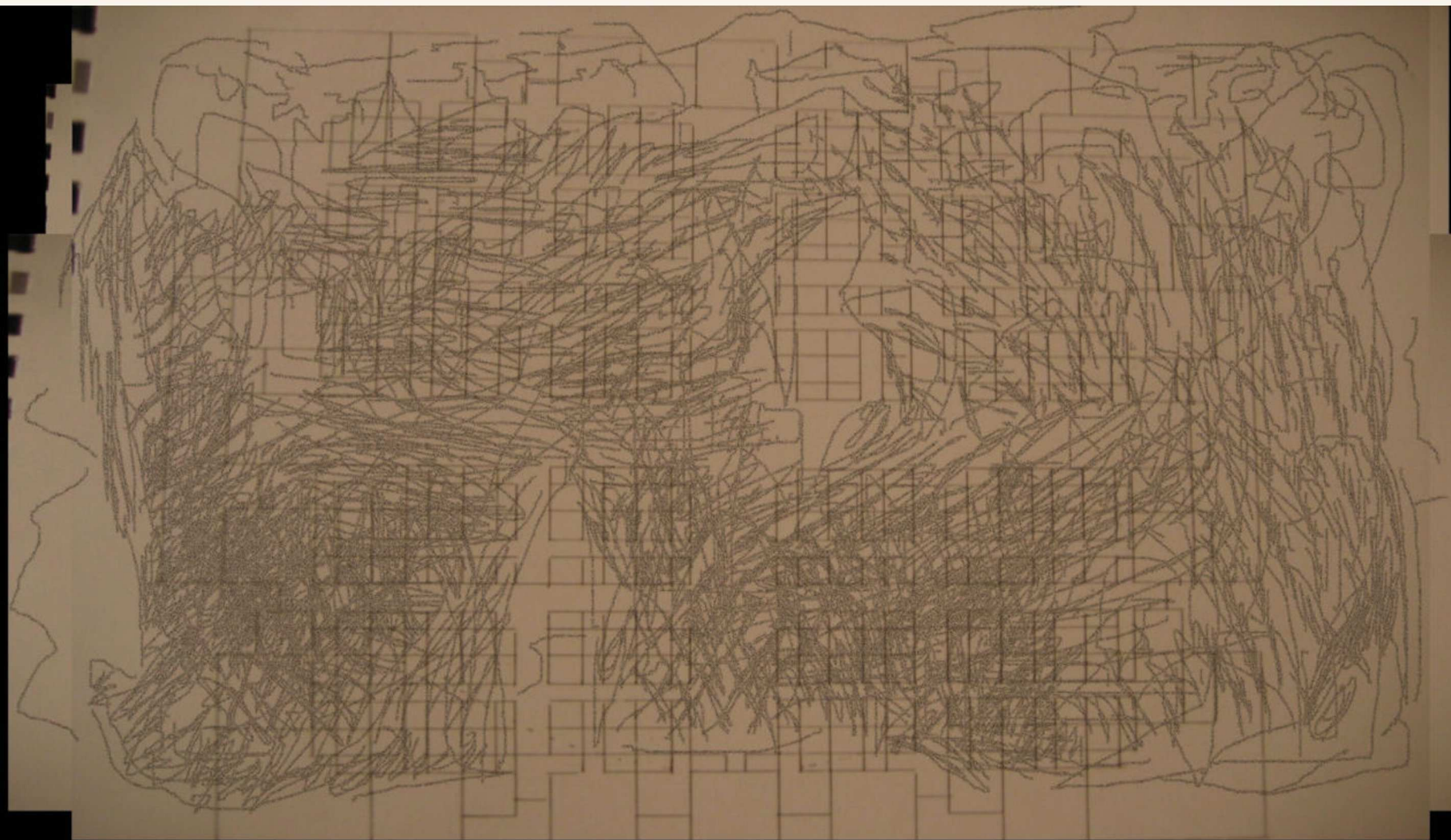


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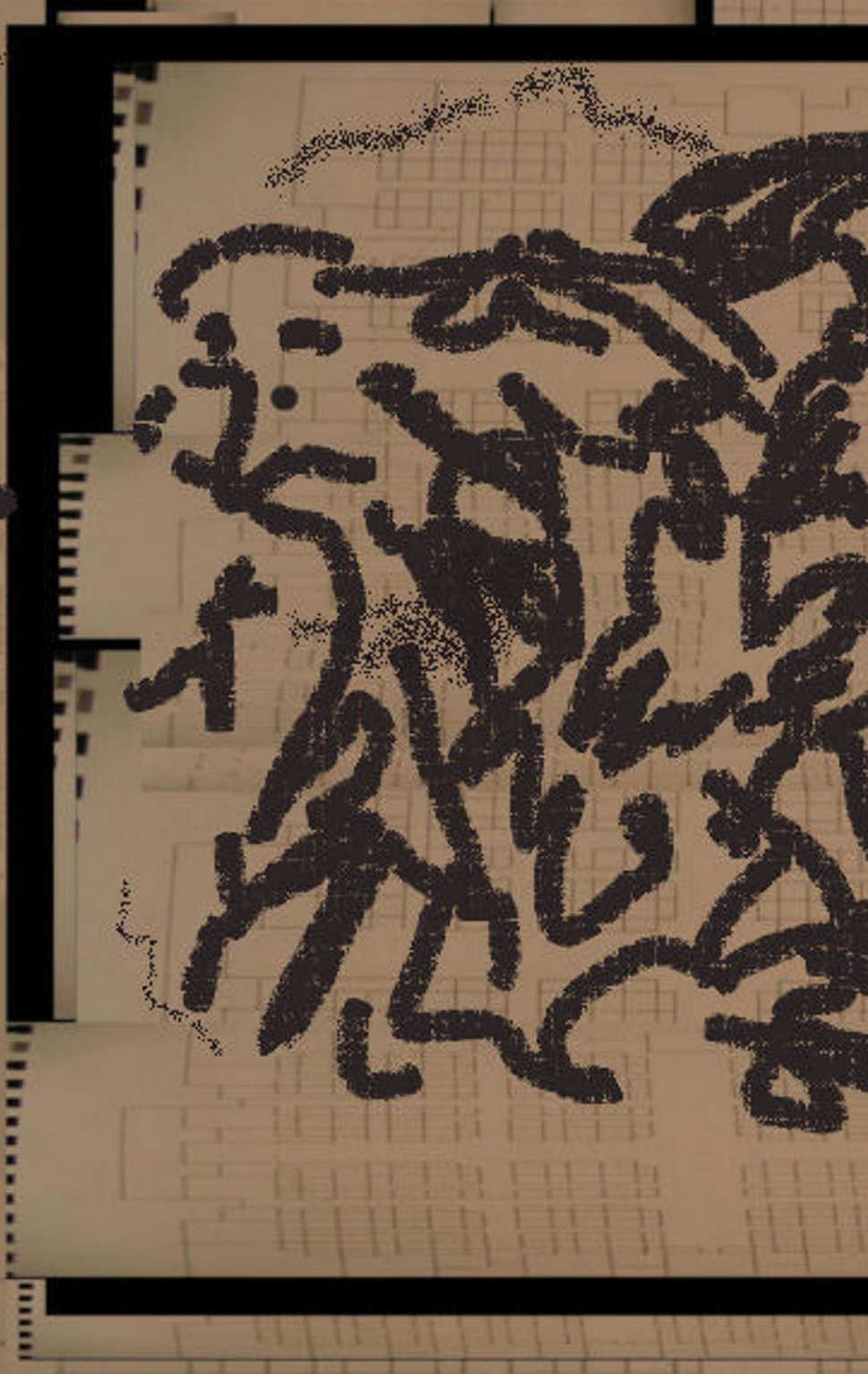
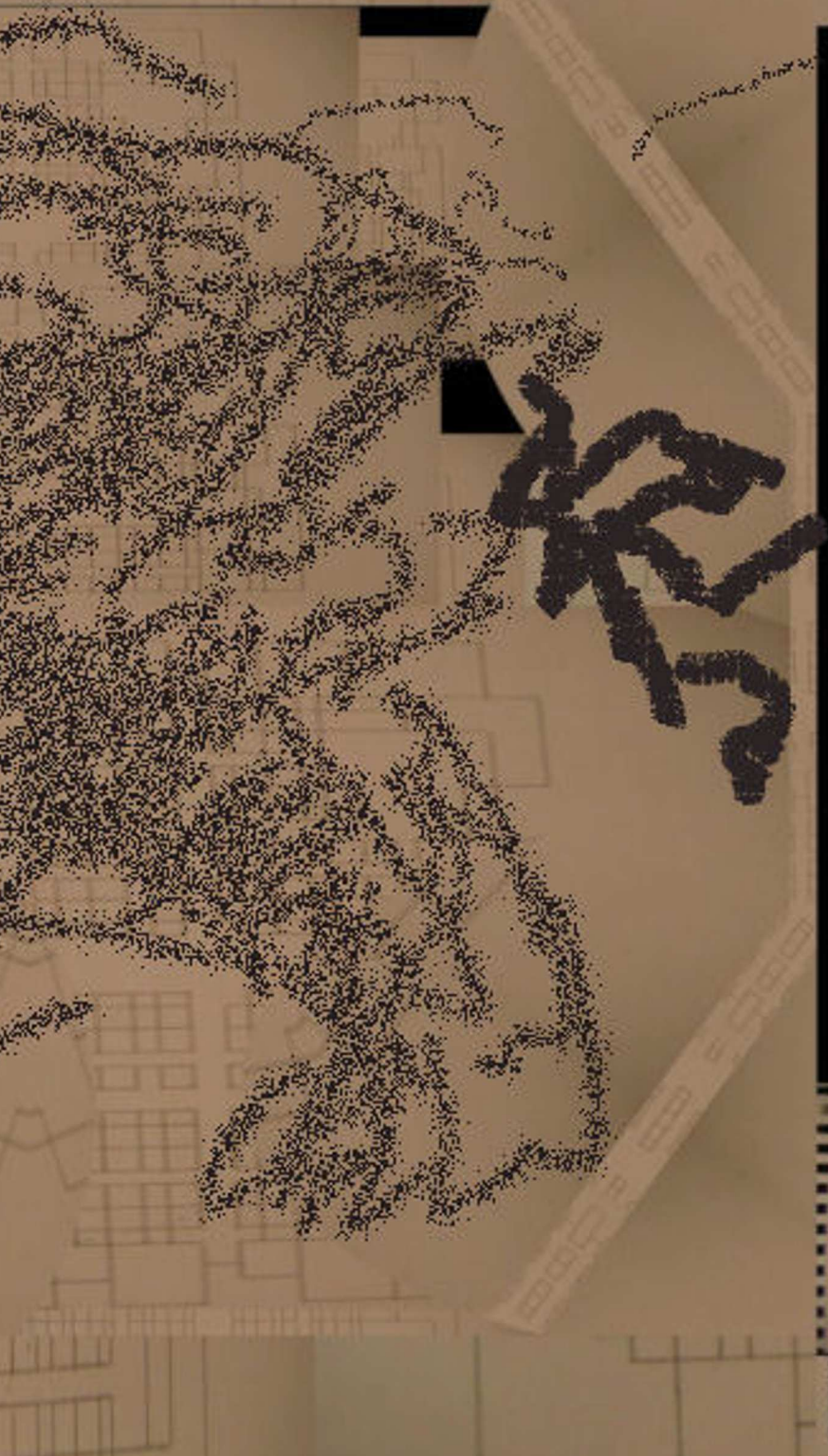




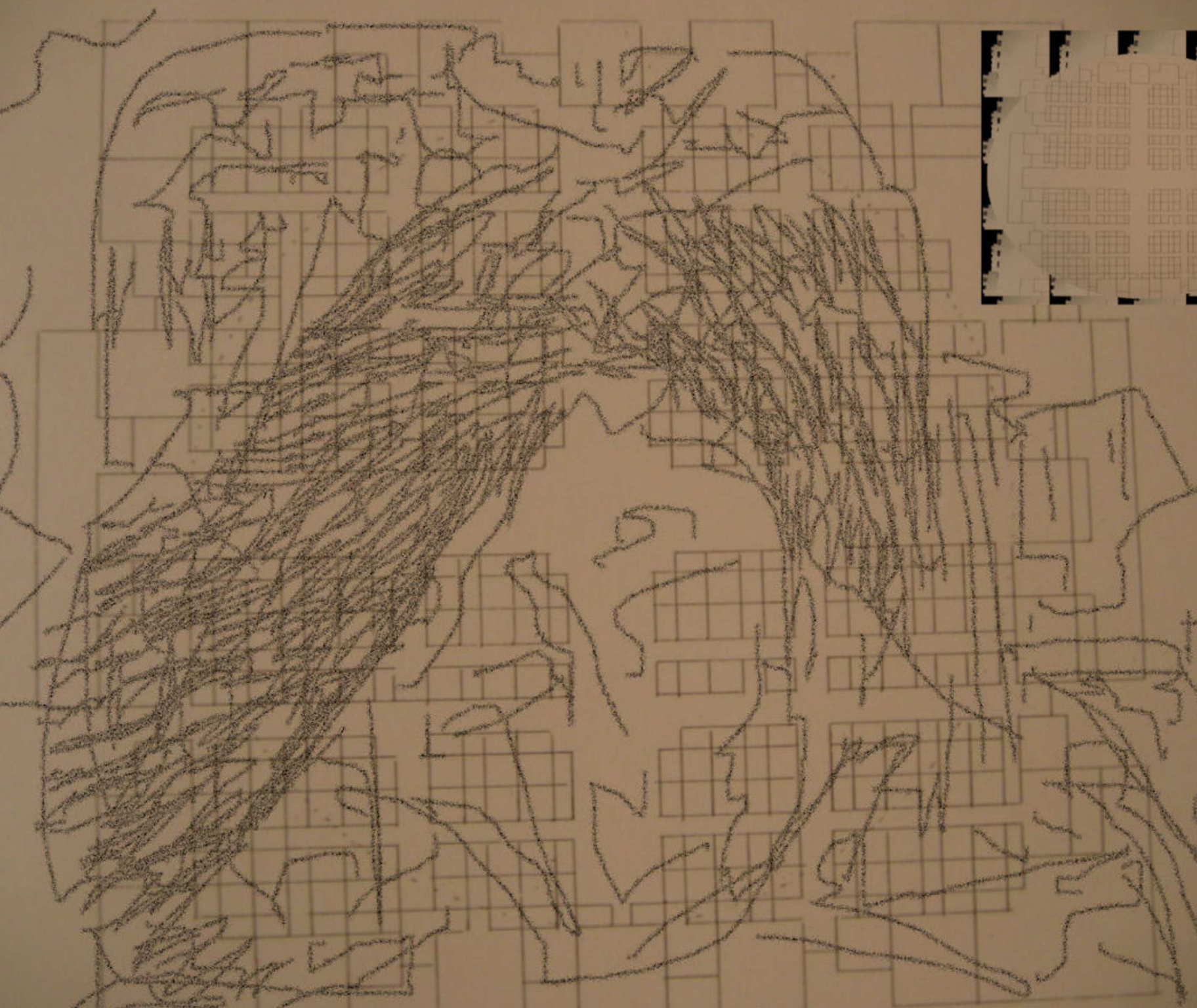




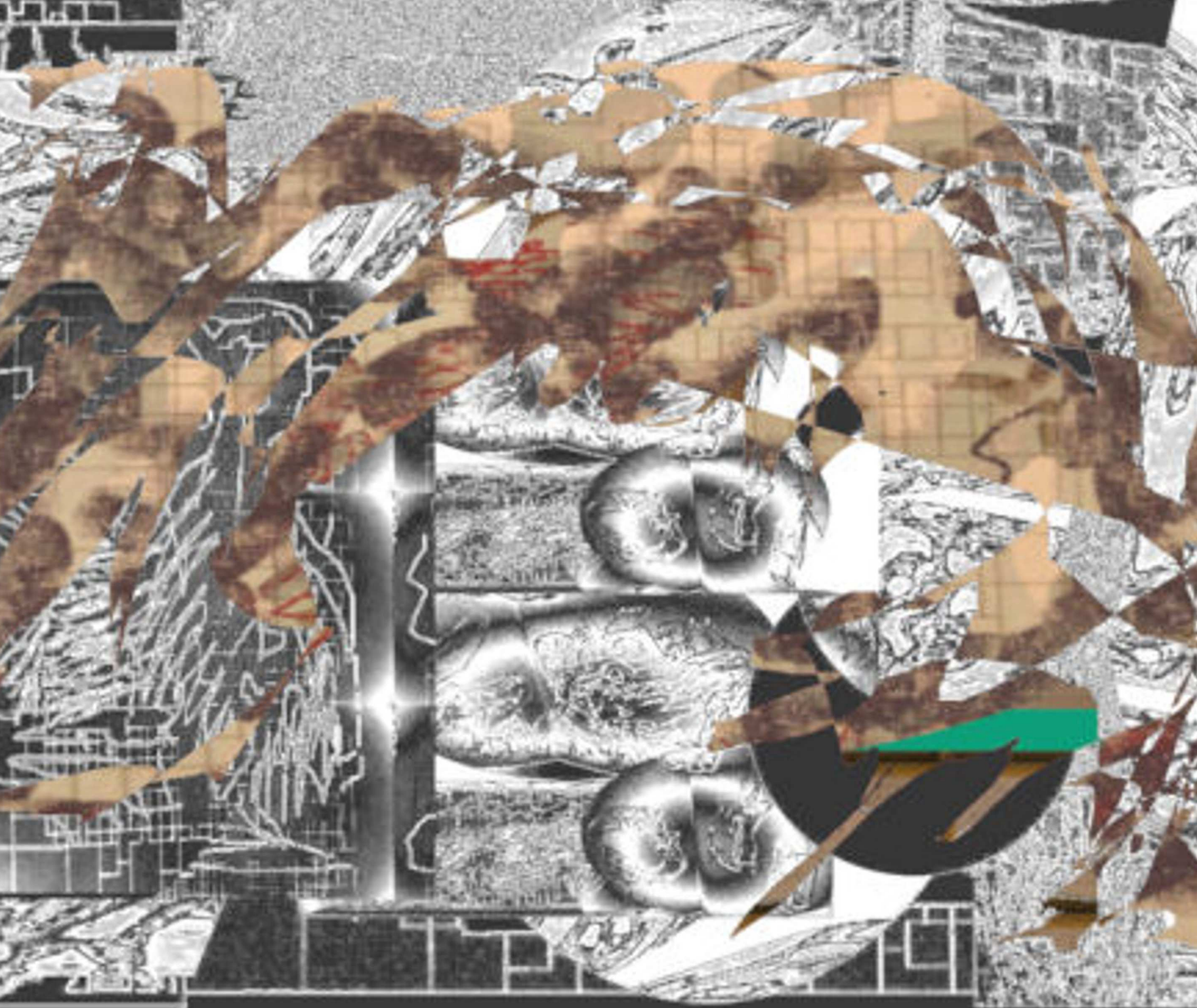




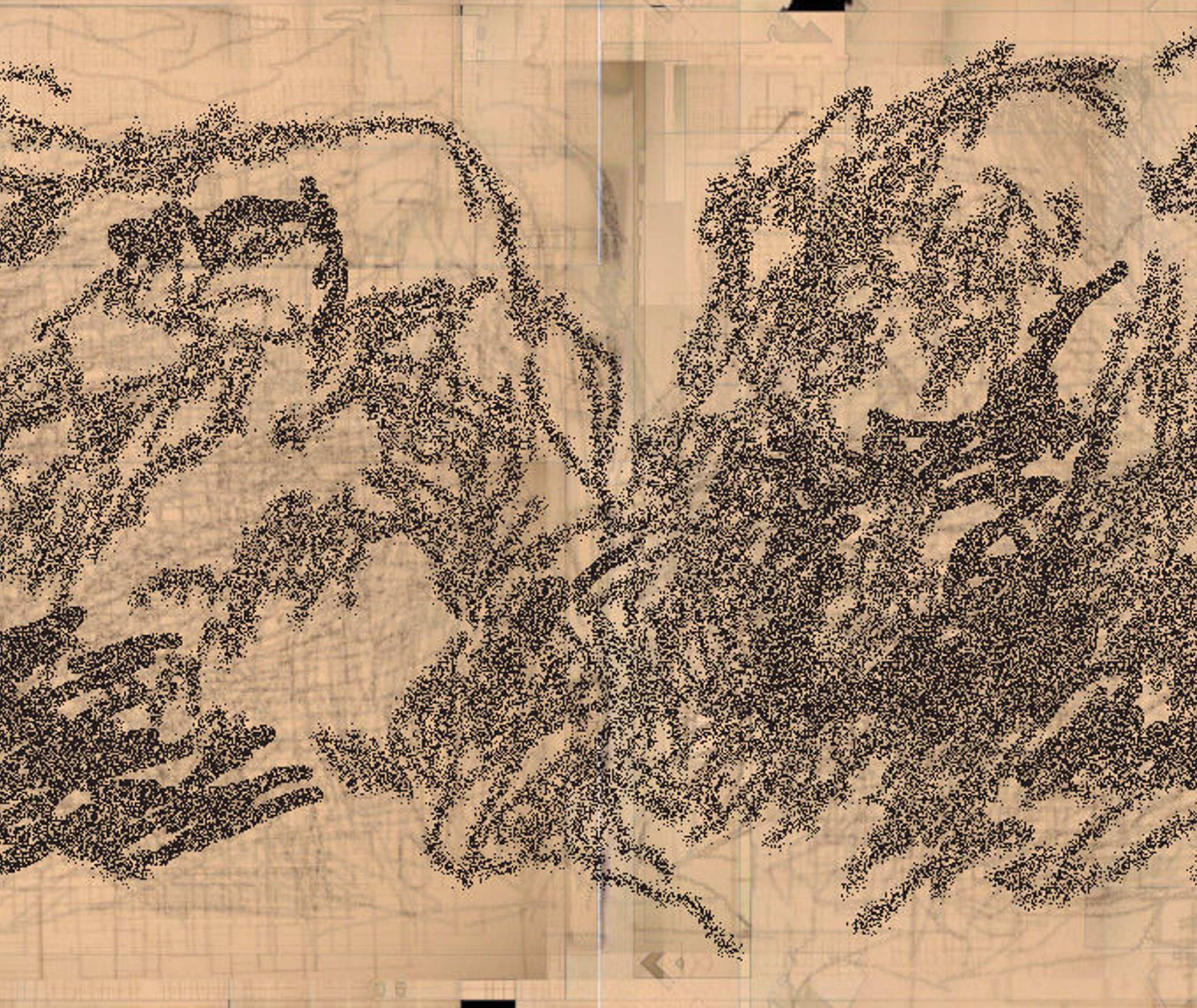




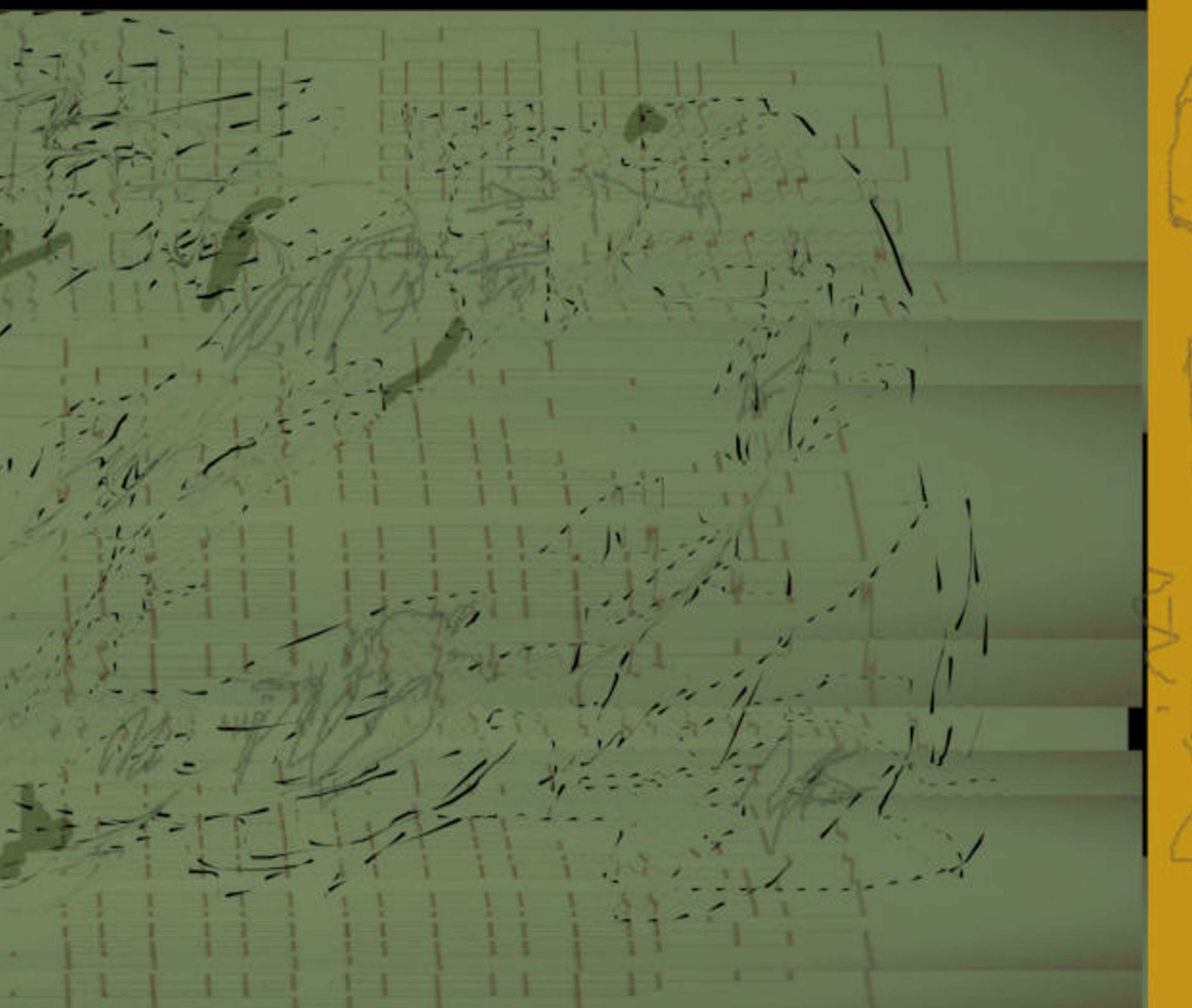




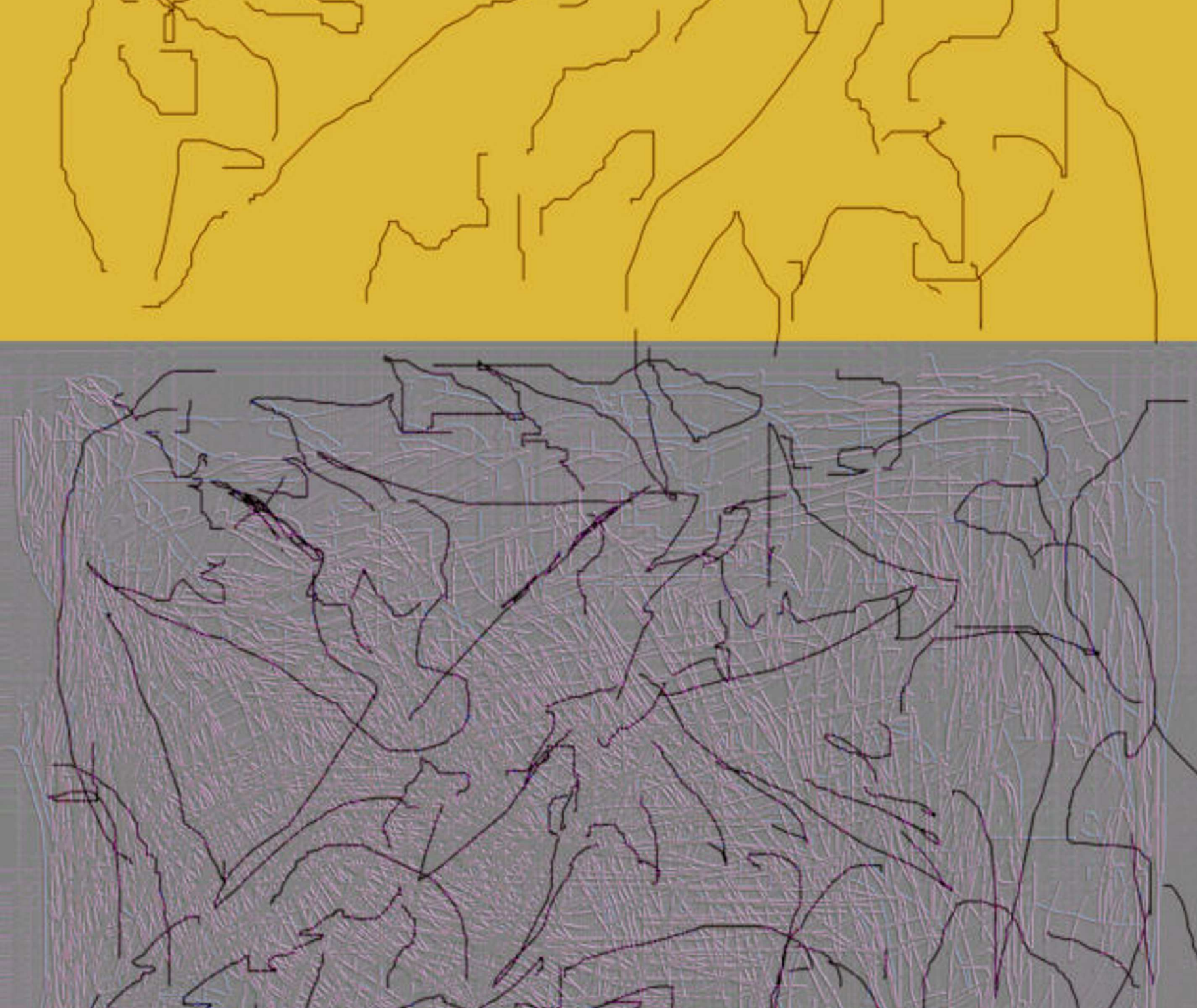




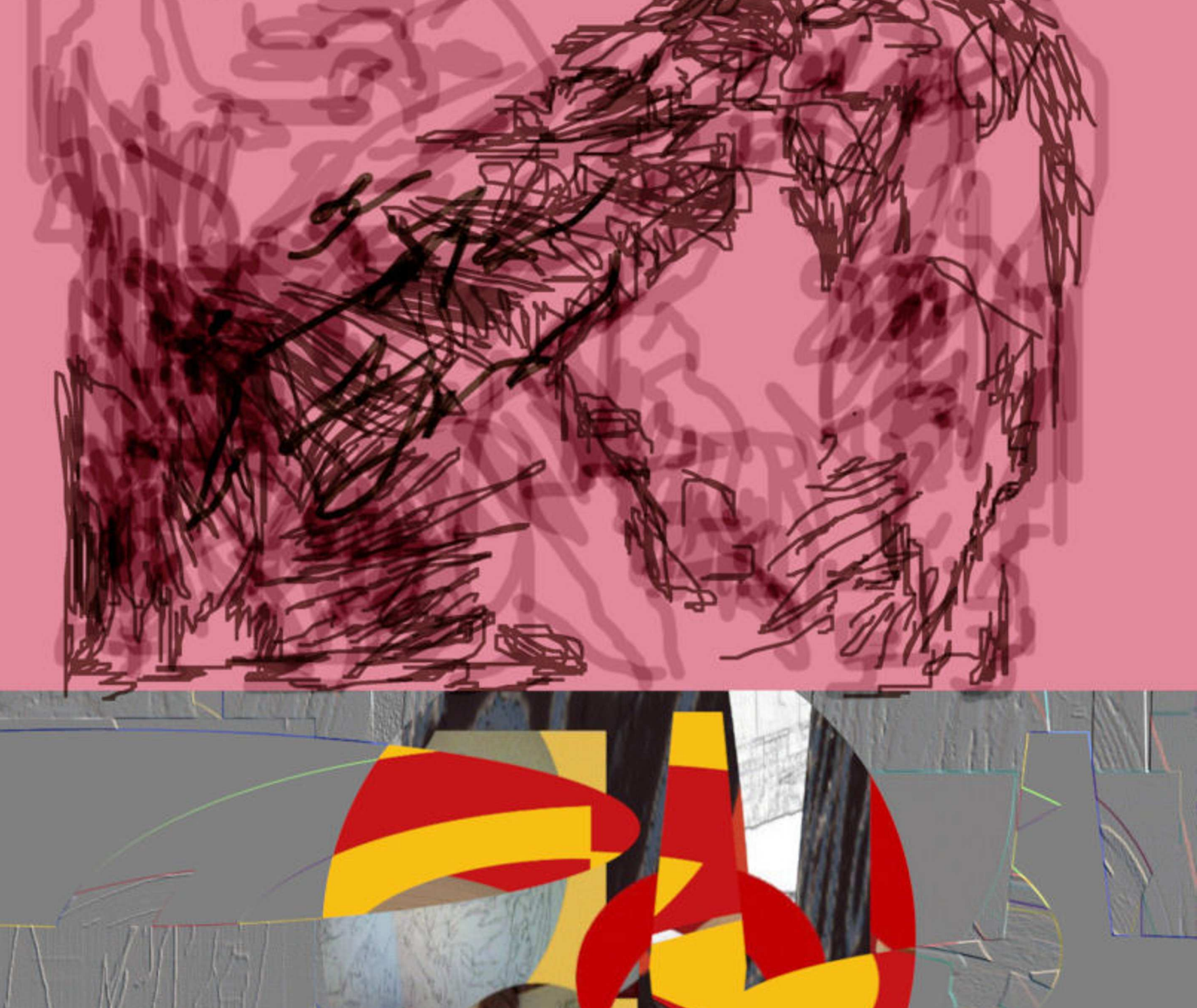








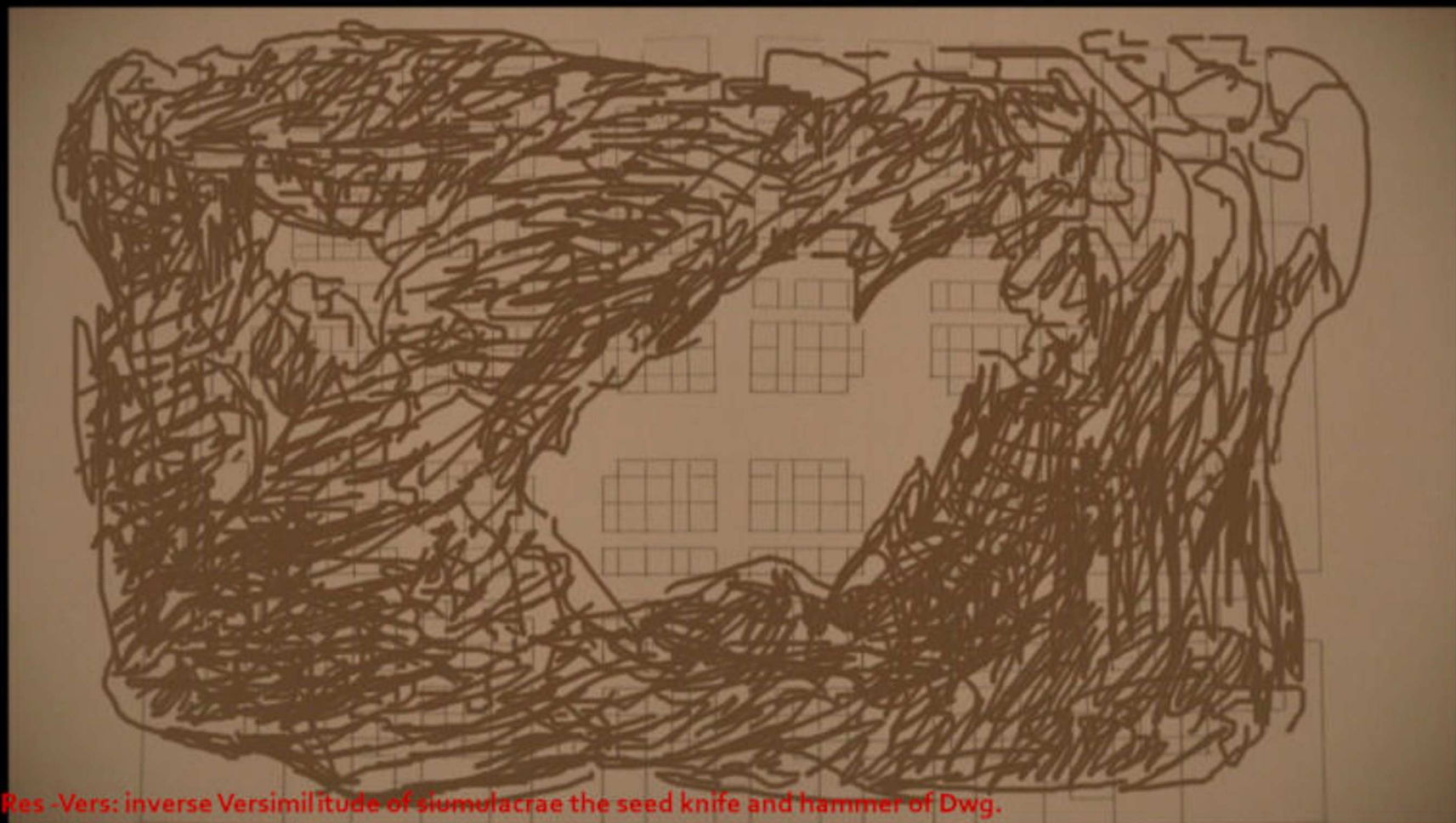












Res -Vers: inverse Versimilitude of slumolacrae the seed knife and hammer of Dwg.



The background is a detailed architectural drawing of a city plan. It features a central circular plaza surrounded by a grid of streets and building footprints. The drawing is rendered in a light, sketchy style, possibly a pencil or light ink on a textured paper. The grid pattern is consistent throughout the image, with the central plaza acting as a focal point. The overall tone is architectural and conceptual.

**Res-Lexical restaging of Misesian cosmogeny and  
rebuilt city of Orphic Theatres towards concept formation.  
: Kouros or standing body of rhetoric paced to kairos  
or harmony of transformative extension in space.**



